

THE CONNOISSEVR

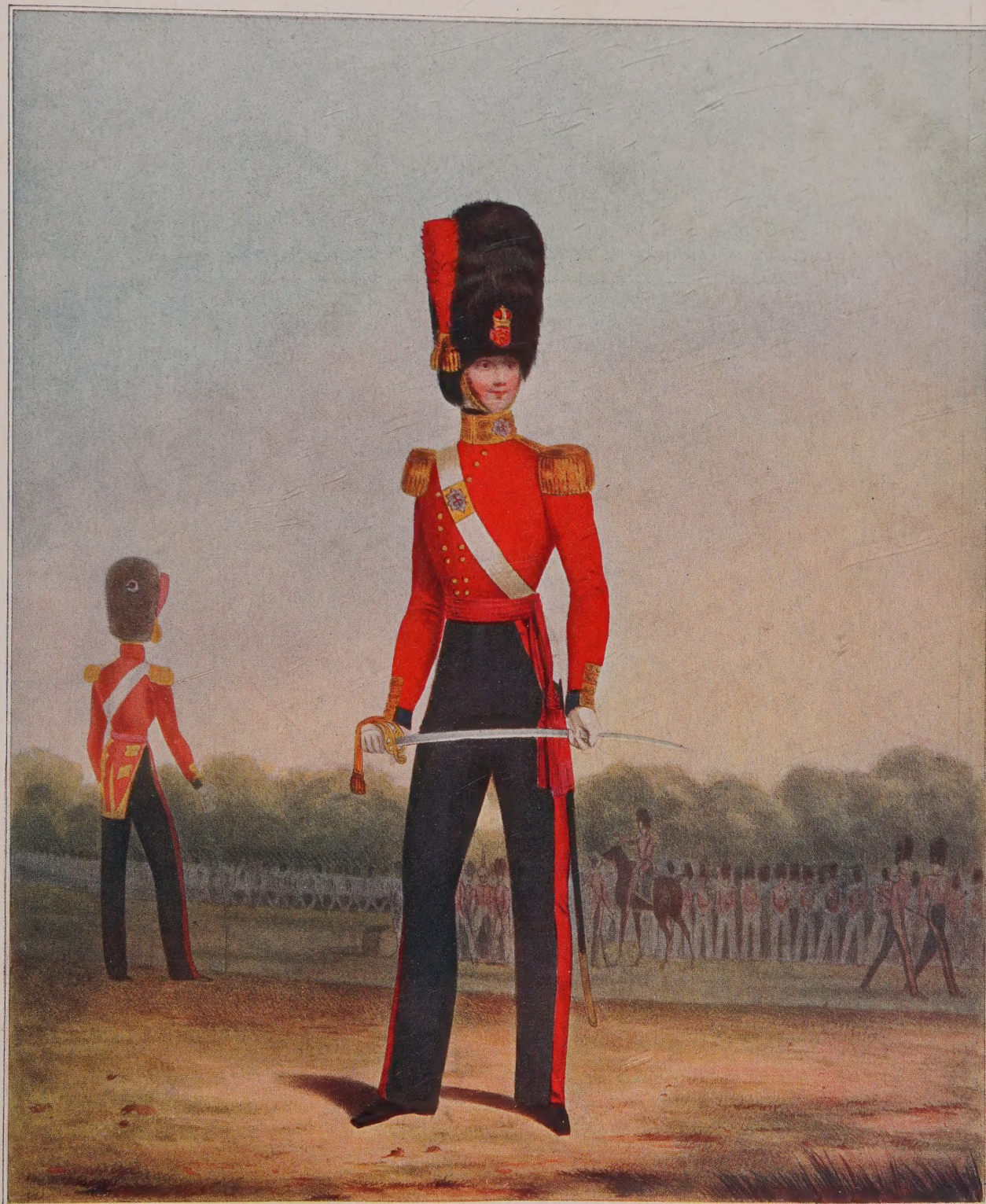
A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY

NOVEMBER, 1914

ONE SHILLING NET

Vol. XL. No. 159



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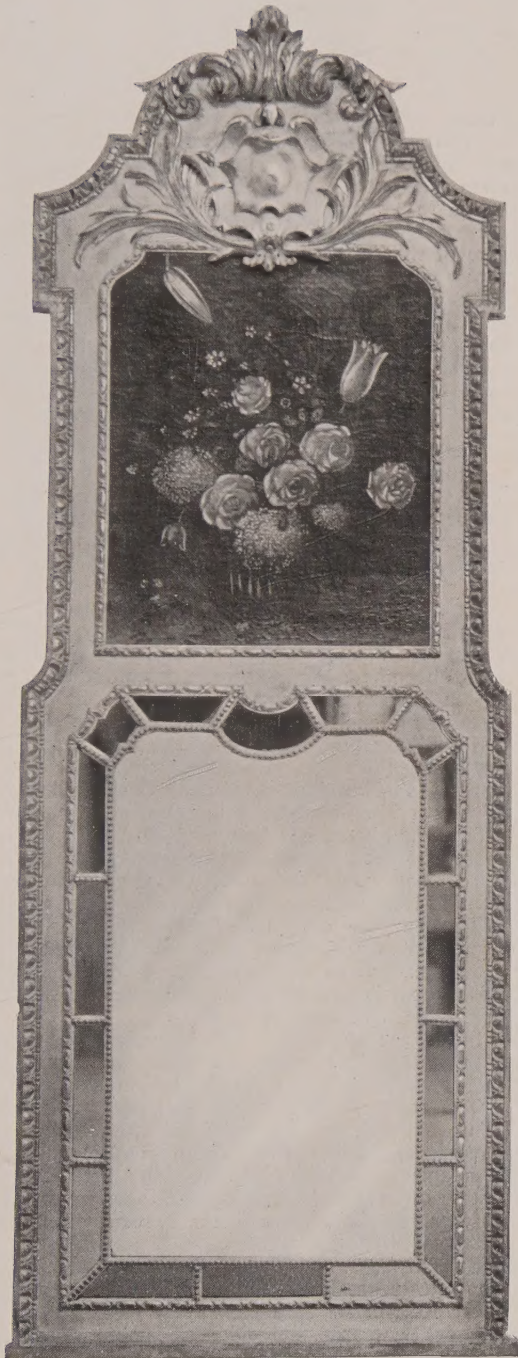
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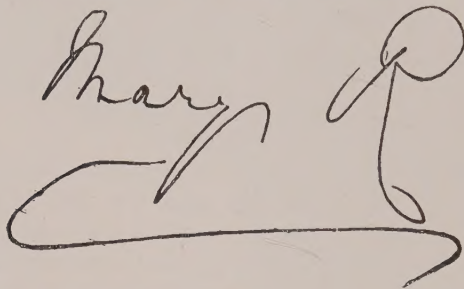
AND

**18, East 57th Street,
NEW YORK.**

The following Message is issued by Her Majesty The Queen :

In the firm belief that prevention of distress is better than its relief, and that employment is better than charity, I have inaugurated the Queen's "Work for Women" Fund. Its object is to provide employment for as many as possible of the women of this country who have been thrown out of work by the war.

I appeal to the women of Great Britain to help their less fortunate sisters through this fund.



Her Majesty the Queen has suggested and authorised the formation, and has graciously consented to become the president, of a committee for raising funds to find employment for women thrown out of work by the war.

H.R.H. Princess Alexander of Teck and H.H. Princess Victoria of Schleswig-Holstein have been pleased to accept the posts of vice-presidents of the committee; Lady Crewe is its chairman, and its membership includes Lady Askwith, Mrs. Asquith, Lady Bryce, Mrs. Austen Chamberlain, Lady Derby, Lady Ilchester, Lady Middleton, Lady Northcliffe, Mrs. Pearson (hon. treasurer), Lady Rothermere, Mrs. Leopold de Rothschild, Lady Roxburgh (hon. secretary), Mrs. Arthur Sassoon, and the Duchess of Wellington.

The purpose of the committee, which is known as "The Queen's Work for Women Fund," is to obtain money for the relief of unemployment among women. It is a collecting and not an administrative body; and the large funds it may confidently count upon raising will be spent solely on schemes devised by the Central Committee on Women's Employment.

The Central Committee, which works in co-operation with the Government Committee and with local committees throughout the country, is a strong and business-like body, well supported by expert boards of commercial and official advisers. Its hon. secretary is Miss Mary R. Macarthur (Wimborne House, Arlington Street, S.W.). Its treasurer is Mrs. H. J. Tennant. The officials include Miss Anderson (H.M. Principal Lady Inspector of Factories), Miss Clapham (Head, Women's Department Labour Exchanges), Miss Durham (L.C.C. Technical Training Organiser), Miss Mona Wilson (H.M. Insurance Commission), Sir George Askwith, and Sir Claud Schuster.

The commercial advisers will include many well-known representatives of industry.

WHAT WILL BE DONE

The primary function of the Central Committee is to think out and to put into operation schemes that, while avoiding any interference with ordinary trade, will provide

work for women and girls whom the war has thrown out of employment. Among its subsidiary, but not less valuable activities, it considers and reports upon schemes of employment for women submitted by the local representative committees or other bodies to the Central Committee; it investigates the possibilities of a more equal distribution of such work as is available for women through the ordinary commercial channels, and also of finding suitable employment for higher-grade workers; and it acts as a bureau of advice and guidance for individuals and organisations, and a connecting link between the various official and voluntary agencies that are already concerning themselves with the same set of problems.

There can be no more important work than this. The sufferings of war fall harder on women than on men, but hardest of all on the women who are deprived of their means of livelihood. They are as a rule but poorly organised or not organised at all, their resources are of the slenderest, and they have next to nothing to fall back upon. Moreover, in a great many cases they are compelled to suffer not only in their own persons but, far more poignantly, in the persons of their children and the care of the home. Every one of us must have come across pitiable instances of this kind during the past few weeks in his or her own experience—instances of women despairingly seeking the work that would just enable them to struggle along, and every one of us must have wished that some efficient and workable machinery existed to save them from the abyss of destitution.

NOT CHARITY BUT WORK

The machinery does exist, and it is for the public to see that it is not thrown out of gear by lack of funds. The Central Committee on Women's Employment is performing the most useful service that could possibly be rendered at such a time as this. It aims not at the relief of distress but at its *prevention*. It offers not charity but *work*. The women who are out of employment do not want and do not ask for doles. They do want and they do ask for work. They want to keep going as self-supporting units in the industrial army and not to become a burden on the community. They want to be preserved from lapsing into the state where unearned financial relief becomes necessary to hold body and soul together. It is obvious, moreover, that in so preserving them and in securing employment for many thousands of workless women the Central Committee on Women's Employment will accumulate a number of articles and garments that may fitly be given away to those who need but are unable to pay for them. This, of course, would be done in co-operation with the existing local machinery for the relief of distress.

The purpose of "The Queen's Work for Women Fund" is to raise funds that this admirable work may greatly extend its beneficent scope, and the purpose of this appeal is to urge upon everyone the supreme and urgent need of supporting it.

Surely the appeal will not be made in vain to women with comfortable homes and sufficient means to keep their own families from feeling the pinch of want.

The money collected will form part of the Prince of Wales's Fund, but the executive committee of the fund have arranged that it shall be applied exclusively to the assistance of schemes promoted by the Central Committee on Women's Employment and approved by the Government Committee on the Prevention and Relief of Distress.

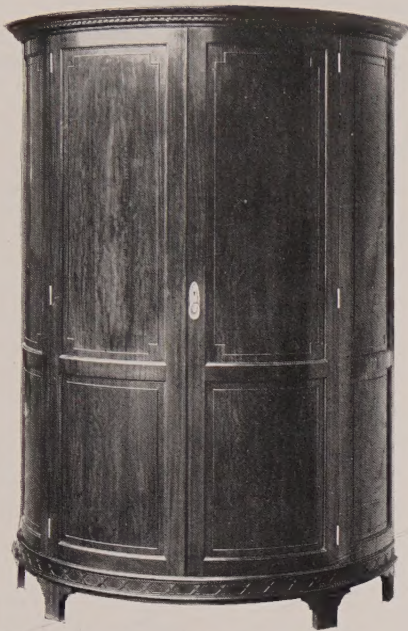
Subscriptions and donations (however small) should be sent to, and will be gratefully acknowledged by, Lady Roxburgh, acting honorary treasurer in Mrs. C. Arthur Pearson's unavoidable temporary absence, at Foley House, 8, Portland Place, London, W.

All communications concerning the work of the Central Committee on Women's Employment should be addressed to The Secretary, Wimborne House, Arlington Street, London, W.

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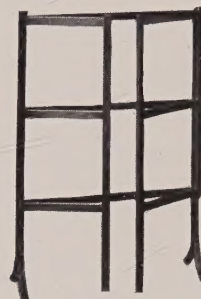
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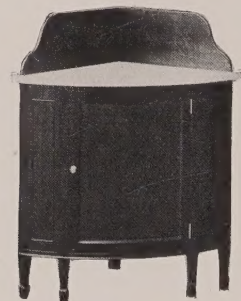
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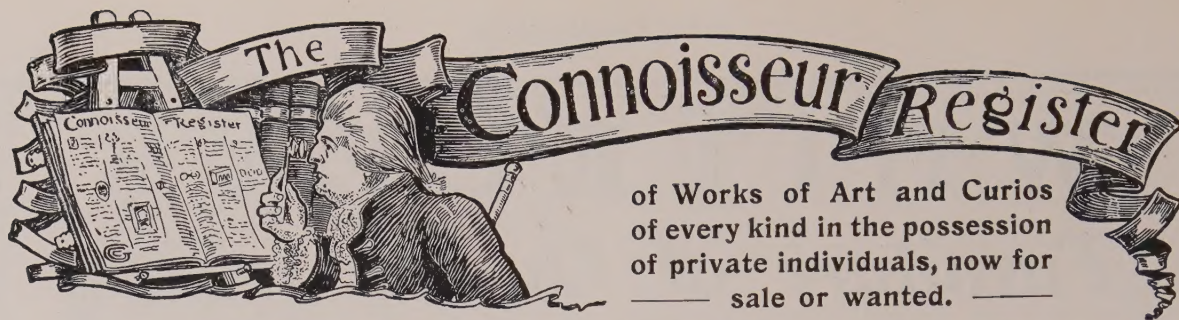
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All replies must be inserted in a **blank envelope** with the **Register Number** on the **right-hand top corner**, with a **loose penny stamp** for each reply, and placed in an envelope to be addressed to **The Connoisseur Register, Hanover Buildings, 35-39, Maddox Street, London, W.**

No responsibility is taken by the proprietors of The Connoisseur with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any **Dealer** or **Manufacturer** should appear in these columns.

Pictures Wanted by Frank Buchser (also signed F.B.), painted in England, 1853-66. Offer subject and price. [No. R6,696]

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THE GENEALOGICAL DEPARTMENT

of The Connoisseur, whose advice upon all matters dealing with this subject can be obtained free of cost.

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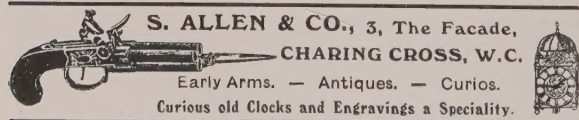
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AMERICAN PEDIGREES

ALL Americans interested in their ancestry are advised to consult the lists of clues to the English homes of American families appearing from time to time in The Connoisseur. Further lists will be published periodically; in the meantime the Genealogical Department of the Connoisseur will be pleased to answer queries as to any name that has not yet appeared.

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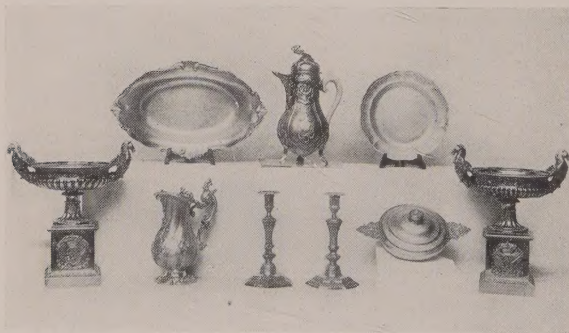
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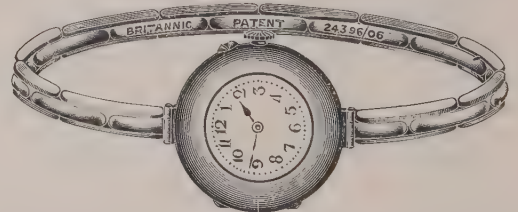
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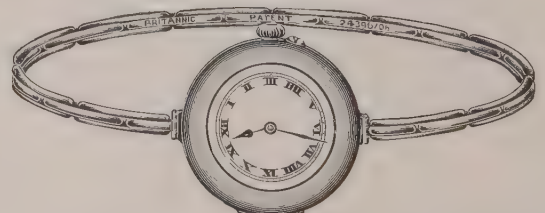
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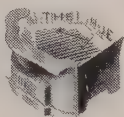
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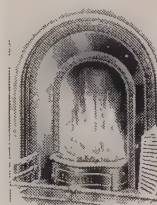
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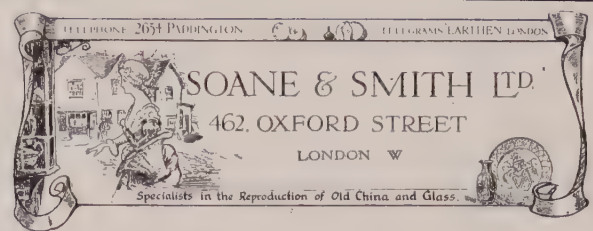
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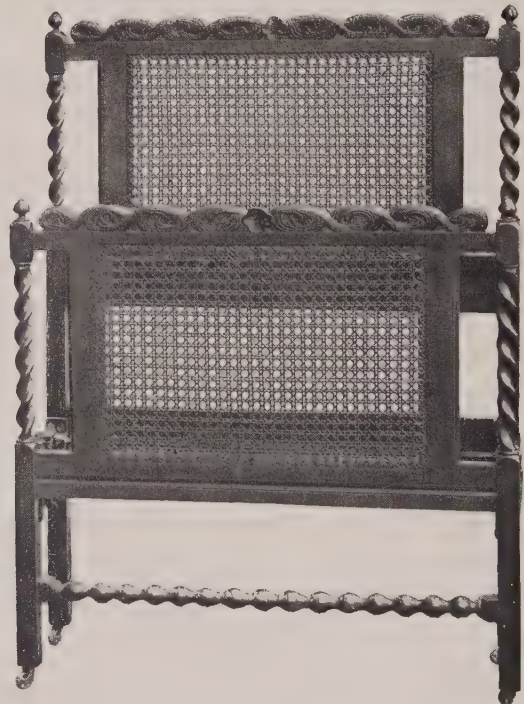
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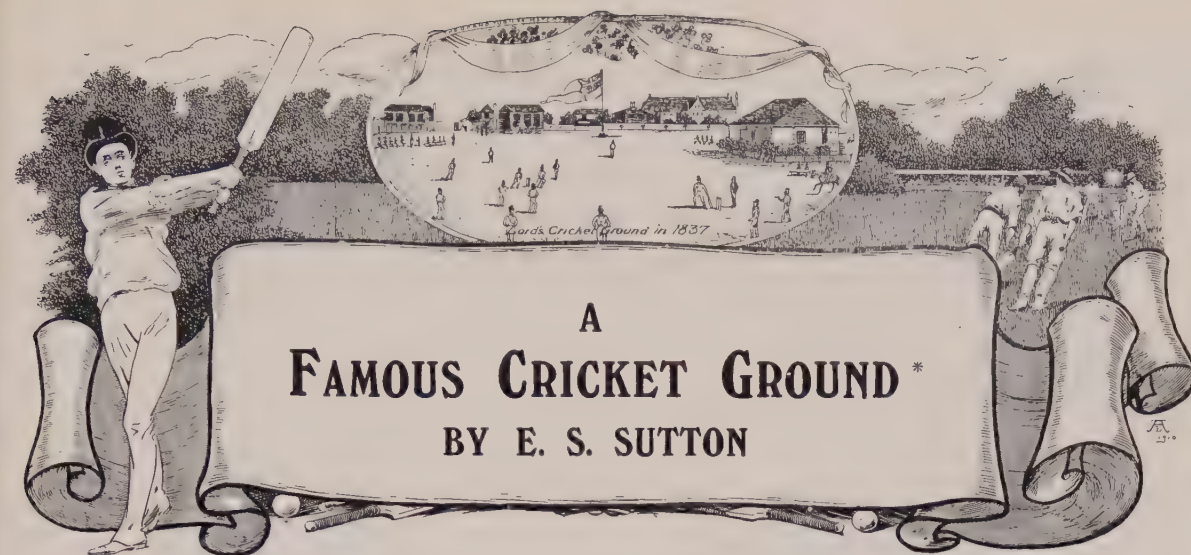
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Amidst anecdotes of famous cricketers and the narrative of the varying fortunes of the historic field on which so many of them wielded bat and ball, the great national game emerges in a series of pictures, fascinating beyond doubt to the enthusiastic sportsman, and, in addition, speaking romance to the antiquarian mind, apt to make comparisons between past and present, and even rejoicing at the discovery of some old links in the great chain which, in defiance of the onward march of time, spans the centuries and links us with our predecessors of all ages in pastime, honour, and duty. One may trace the

general development of the game of cricket from the somewhat rough-and-ready methods in vogue in the eighteenth century, when

"They didn't mind a few stingers,
And they didn't wear India-rubber fingers,"

to the scientific play of a contemporary match. The book, moreover, is admirably illustrated by portraits and reproductions of old cricket prints.

The attention of readers of *THE CONNOISSEUR* will be arrested, doubtless, at the introduction specially written by the Right Hon. Sir Spencer Ponsonby-Fane, who has contributed some valuable articles to the pages of this magazine. Sir Spencer

Ponsonby-Fane is the oldest member of the M.C.C., and his recollections extend over a period of eighty years. His memory takes him back to the days of Lord Frederick Beauclerk, a descendant of Charles II. and Nell Gwynn, and perhaps the greatest figure in the history of the club. "Autres temps, autres mœurs," runs the French proverb, and it must be

* *Lord's and the M.C.C.*, by the Right Hon. Lord Harris, G.C.S.I., G.C.I.E., and F. S. Ashley Cooper. With an introduction by the Right Hon. Sir Spencer Ponsonby-Fane, G.C.B. (The London and Counties Press Association, Ltd. 31s. 6d. nett.)

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“My Lord, he comes next, and will make you all stare
With his little tricks, a long way from fair,
Though his playing is fine, give the Devil his due,
There is very few like him at the Game, take it through.”

He admitted that he reckoned to make six hundred

guineas a year out of cricket, but in extenuation let it be remembered that all his contemporaries, from the “First Gentleman in Europe” downward, encouraged money to be associated with play to an enormous extent, and instances of dishonesty were more or less frequent everywhere. One of Lord Frederick’s most notable fellow-players was William Ward, who in 1825 aided Thomas Lord to establish permanently the present ground. Ward was a great



CRICKET, PLAYED BY THE GENTLEMEN'S CLUB, WHITE CONDUIT HOUSE, ISLINGTON

A Famous Cricket Ground



GEORGE, EARL OF WINCHILSEA, K.G., THE CHIEF FOUNDER OF THE CLUB
FROM THE PAINTING BY WOODFORDE IN THE POSSESSION OF MR. ESSEX FINCH

batsman, and his prominence in the field is indicated in the following lines:—

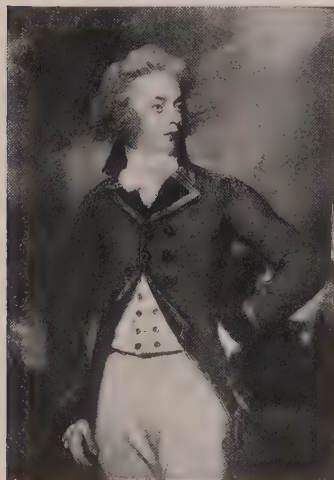
“And of all who frequent the ground named after Lord,
On the list first and foremost should stand Mr. Ward.
No man will deny, I am sure, when I say
That he’s without rival the first bat of the day,
And although he has grown a little too stout,
Even Matthews is bothered at bowling him out.”

On one occasion Beauclerk managed to bowl him. “Ah! I knew I should get you,” he exclaimed. “Yes, my lord,” was the reply; “but I have scored eighty.” Lord’s to Ward was a British institution, and, indeed, his family is still connected with the M.C.C. to-day. Sir Spencer Ponsonby-Fane recalls that he once played in a match with this great hero of the cricket period.

Cricket had long been a favourite pastime not only

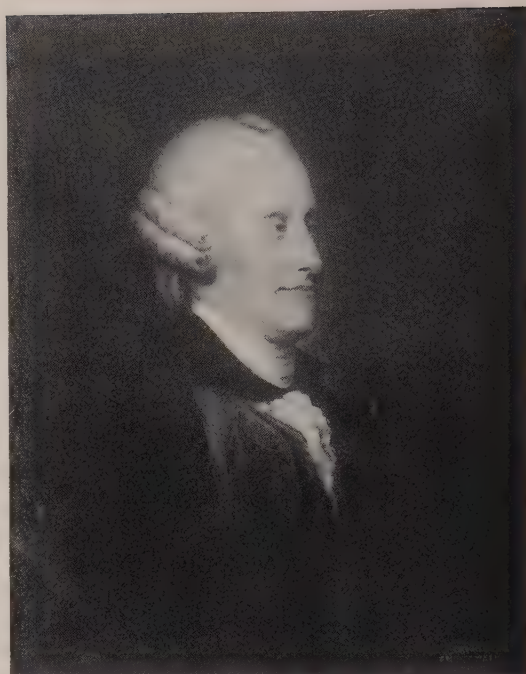
of "the citizens and peasants," as it is given in Chamberlayne's *Present State of England*, published in 1707, but also of many of the nobility, when the White Conduit Club was formed in 1782. The White Conduit Club has been described as "the acorn from which sprang the gigantic oak known as the M.C.C.," and it is thus affectionately remembered by the members of the latter club. It had its origin in a West-end convivial club called the "Je-ne-sais-quoi Club," whose meetings, held in the Star and Garter tavern, were generally presided over by the "First Gentleman in Europe." At these meetings the president was wont often to sing, "By the Gaily Circling Glass."

Among the members of this club was the 8th Duke of Hamilton, to whom the following paragraph in the *Morning Post* of January 22nd, 1778, refers:—"The



GEN. THE HON. E. BLIGH
FROM THE PAINTING BY HOPPNER
IN THE POSSESSION OF THE EARL
OF DARNLEY

Duke of Hamilton fell in love with Miss Burrell at the cricket match at the Oaks last year . . . probably when she took bat in hand. Then her Diana-like air communicated an irresistible impression. She got more notches in the first and second innings than any lady in the game." About the year 1780 certain gentlemen of the "Je-ne-sais-quoi Club" began to play in White Conduit Fields, and to frequent the White Conduit House, the great tea-gardens of which vied with Bagnigge and Marylebone. It was reckoned the mode in these gardens to tread on the skirt of the damsel whose acquaintance you wished to make, apologise for your clumsiness, and



THE FOURTH EARL OF SANDWICH BY ZOFFANY
NATIONAL PORTRAIT GALLERY

bowling to his lordship and his friends in practice, and making himself generally useful. He was born at Thirsk, in Yorkshire, in the year 1755, and came of good stock, although the entry in the Thirsk register reads: "Thomas, son of William Lord, *Labourer*, born November 23rd, 1755; baptised December 29th, 1755." His menial position at his birth was due to the fact that his father, in raising a troop of five hundred horse at his own expense to aid Bonnie Prince Charlie, had suffered such a reverse of fortune that he was compelled to work in

quite a minor capacity on the very land which he had previously owned. Had his circumstances been otherwise, Lord's name would perhaps never have been associated with the M.C.C. ground, nor even with the game of cricket at all. He was a man of handsome presence and possessed a bonhomie which was almost

suggest an adjournment to an arbour for tea by way of amends.

In 1786 the growth of London caused the privacy of the players to be interfered with at White Conduit Fields, and it then occurred to the Earl of Winchilsea and to his friend Charles Lennox, afterwards 4th Duke of Richmond, that a private ground might be supported by patrons of the great game. To help them to carry out this idea, the Earl and his friend obtained the aid of Thomas Lord, a man of great business capacity, who was then associated with them in the White Conduit Club. Thomas Lord was a retainer of the Earl of Winchilsea,

bowling to his lordship and his friends in practice, and making himself generally useful. He was born at Thirsk, in Yorkshire, in the year 1755, and came of good stock, although the entry in the Thirsk register reads: "Thomas, son of William Lord, *Labourer*, born November 23rd, 1755; baptised December 29th, 1755." His menial position at his birth was due to the fact that his father, in raising a troop of five hundred horse at his own expense to aid Bonnie Prince Charlie, had suffered such a reverse of fortune that he was compelled to work in



THE FOURTH EARL OF DARNLEY
FROM THE PAINTING BY GAINSBOROUGH
IN THE POSSESSION
OF THE EARL OF DUDLEY

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A Famous Cricket Ground



SIR SPENCER PONSONBY-FANE, G.C.B.

[PHOTO ELLIOTT AND FRY]

irresistible. He was often in the king's presence, and for many years supplied the wine for the royal table. As a cricketer Lord was a capable performer, but his chief value to the club lay in his business capacity.

He first acquired a piece of ground in Marylebone on the site now occupied by Dorset Square, where he did his utmost for the comfort and welfare of his patrons and the advancement of the game. It is interesting to read the following account which appeared in the *Kentish Gazette* of June 22nd to 26th, 1787, of one of the earliest matches which took place at Lord's, namely, that between England and the White Conduit C.C. :—"Upwards of 2,000 persons were within the

ground, who conducted themselves with the utmost decorum: the utility of the batten-fence was made very evident, as it kept out all improper spectators. The ground, though somewhat rough at present, will be laid out next year like a bowling-green. A very good cold collation was spread under a covered recess for the accommodation of the cricketers and subscribers. Two tents were also prepared with refreshments for the spectators. Mr. Lord, the proprietor of the ground and the adjoining tavern, deserved much praise for the management and order he displayed."

Although Lord's was primarily a cricket ground, it was used also for other sports, and occasionally the



PRESENTATION OF COLOURS AT LORD'S PRESENTED BY LADY JANE DUNDAS TO THE
SECOND REGIMENT OF THE ROYAL EAST INDIA VOLUNTEERS, JULY 27, 1797

St. Mary-le-bone Volunteers would go there for drill. It is especially interesting at the present time to record also the presentation of colours to the 2nd Regiment of Royal East India Volunteers by Lady Jane Dundas, which took place at Lord's on July 27th, 1797. Furthermore, it was here that M. Garnerin made his second balloon ascent in this country on July 5th five years later.

But London was fast extending its boundaries in all directions, and as Lord's was steadily increasing in public favour as a pleasure resort, it became necessary to seek other ground whither its traditions might be transported. In the winter of 1787, the year of the opening of Lord's first ground, the old White Conduit C.C. appears definitely to have assumed the name of the Marylebone C.C. Prominent among the first members, in addition to Lord Winchilsea and Thomas Lord, was the 4th Earl of Darnley. Players in those days wore knee-breeches and silk stockings, and for some years the gentlemen wore white beaver hats. Being called post-boys, however, they gradually discontinued the custom, and began to adopt the straw-hat, which was then making its first appearance. Many changes had indeed taken place by the time Lord opened his second ground in 1808. This ground, situated on the St. John's Wood estate of Henry Samuel Eyre, was shared for a time with the members of the St. John's Wood C.C., which was afterwards incorporated with the M.C.C. A familiar figure at Lord's about this time was Benjamin Aislabie, who made it his hobby to take teams to play against the public schools. Sir Spencer Ponsonby-Fane writes of him as follows:—"I can see Mr. Benjamin Aislabie, the secretary of the club, a big

fat man over twenty stone in weight, fussing about with a red book in which he was entering descriptions for some desired match of which the funds of the club could not afford the expense." Those who have read *Tom Brown's School Days* will recollect that we are there told how "old Mr. Aislabie stood by looking on in his white hat, leaning on a bat, in benevolent enjoyment," and after dinner "made the best speeches that ever were heard."

During this period the M.C.C. had a somewhat chequered career, and no one was sorry when in 1813 the construction of the Regent's Canal rendered it necessary for Lord once again to seek

"Fresh woods and pastures new."

The present ground was opened in the following year, and from the first it became popular. Interesting fixtures were arranged between the M.C.C. and other clubs, and presently inter-county matches began to be played there. In 1826 Lord Frederick Beauclerk was elected president of the club. A pleasant side to the character of this famous cricketer may be seen in the following anecdote. Lord William Lennox and his brother having, boy-like, informed his lordship that they were "in pretty good form," received the reply, "I'll put you to the test; you shall each have two overs, and if you get me out I'll tip you a guinea." The batsman had only one more ball to receive when he was caught. "Well bowled! well caught!" he exclaimed; "there's a guinea apiece for you—you have earned it fairly." It was in this spirit that the M.C.C. marched on towards success and the game of cricket began to assume its position as a primary means of developing those sterling qualities that constitute British manhood.

Miscellaneous

Old Wall Tablets The "Fire Mark" Part II. By B. Chamberlain

"FIRE MARKS" are composed of lead, copper, tin, iron (and in one instance, so far as known by me, pewter), zinc, iron faced with tin, and a sort of brass. Besides these, other materials have been employed. Instances: the "London Assurance"—one authority states that terra-cotta has been employed; and a Norwegian company, Bergens "Brandförsäkrings-Selskab," informs me one of their old ones (and it is still used) was made of coloured glass! And there is also the porcelain "Athenæum" of Mr. Tufnell.

In mark matters there is much to be learnt from some of the old foreign companies, which go back to early dates—the "Stadische Societaten" of Hamburg, 1677, and numerous early seventeenth-century continental fire companies. (These figures are startling, but correct.—*Post Magazine Almanack*.)

The only instance I know of wood being used is on the old "Amicable Contributionship" and some other venerable companies of Philadelphia, the four clasped hands being mounted on a thick wooden panel, with policy numbers stamped underneath on the wood. The four hands shown in a book are devoid of this wood, consequently such sketch is incomplete. An original sign of this type is in the possession of Mr. J. Kelly, of Dublin.

Referring to this matter of decoration, I cannot see that this detracts in all cases so seriously as some writers infer. Of course, one must naturally prefer the undecorated, but at the sametime, what beautiful colours, what high-class

gilding some old examples possess! Perhaps a reasonable way to look at it is that in a few cases these richly attired objects contrast by no means unfavourably with their sooty brethren, and enliven the scenic effect of a collection. The writer once removed from an old copper "British" tablet, in curiosity, several coats of paint, the last and oldest layer being a dazzling vermilion, which, shown to an architect, also an antiquarian, was pronounced a very fine matrix colour, unmatchable by any colour-maker to-day. I was shown an old copper "County"; one had been nailed, evidently out of carelessness, originally over the other; the interior one was bright, with heavy old-fashioned gold-leaf, with red and blue colours, and probably cost in that period approximately £2 to decorate. It was as fresh as when it had left the decorator's hands many years before. An old "Protector" came under my notice, handsomely embellished with gold rims and gold lettering, the charm of the rest of the design being enhanced

by several colours; it formed quite a delicate and unusual picture. The same is now in Messrs. the Phoenix Assurance Company's possession. A past generation spent large sums in decorating their "fire marks." Collectors, however, generally very properly prefer the undecorated specimens, with their toning down of London soot and atmospheric effect.

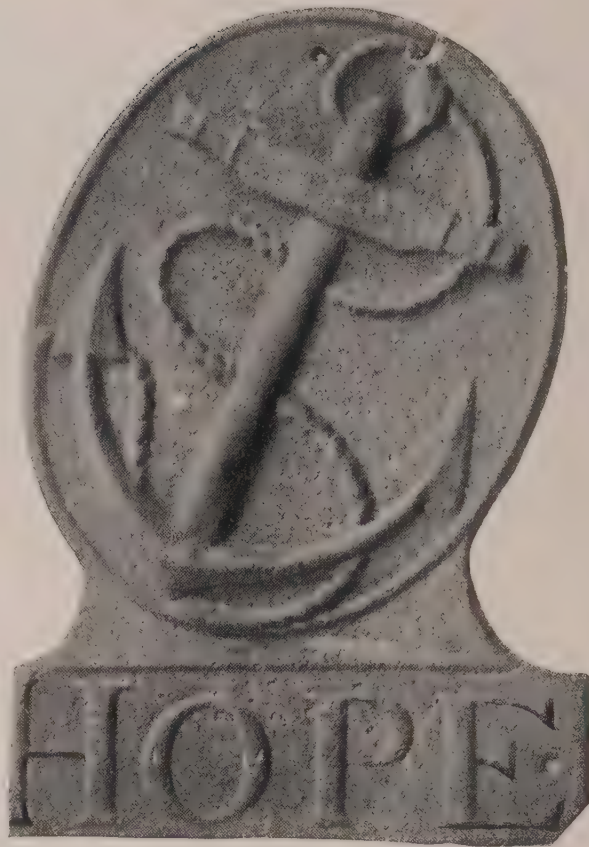
It is, of course, rightly considered vandalism (as is the case in all antiquarian objects) to clean or renovate, and if a specimen be decorated,



No. XV.—"ESSEX ECONOMIC" PROBABLE COMMENCEMENT 1824 (AM NOT CERTAIN ABOUT THIS VARIANT DO NOT KNOW DATE AND KIND OF METAL) [FROM THE FORMER BILES COLLECTION]

by all means let it remain so. Avoid endeavouring to remove dust, dirt, etc., or to interfere with the condition of the tablets in any way. If anyone *must* dust a collection, flick gently with a very soft feather broom; but it is better to leave it severely alone. There is, however, one collector who submits specimens to chemical analyses, in order to test genuineness. This same collector considers evidence of smoothness as indicative of faking. I accordingly procured an old copper painted tablet, removed paints therefrom, and of course it was quite smooth. He pronounced it a fake, until I told him what had been done.

As far as fakes are concerned, I doubt that there are many about; as far



No. XVI.—“HOPE,” 1807 DISCONTINUED 1826
TWO VARIANTS OR MORE OVAL IRON PLATE
[FROM FORMER HILES COLLECTION]

as the absurd statement that a variant is one because it has traces of gilding at back, one must quite dismiss the supposition. An old gilded ordinary lead “Royal Exchange” which I saw moved from a wall had gilded traces on back, probably having been placed on another at the time of gilding. Presses to make fakes would be very expensive, but the fact of several very rare Scottish marks being offered establishes a probability of false moulds. There is not, however, anything definitely known on the subject. I have had considerable experience in these emblems, and so far have not detected any.

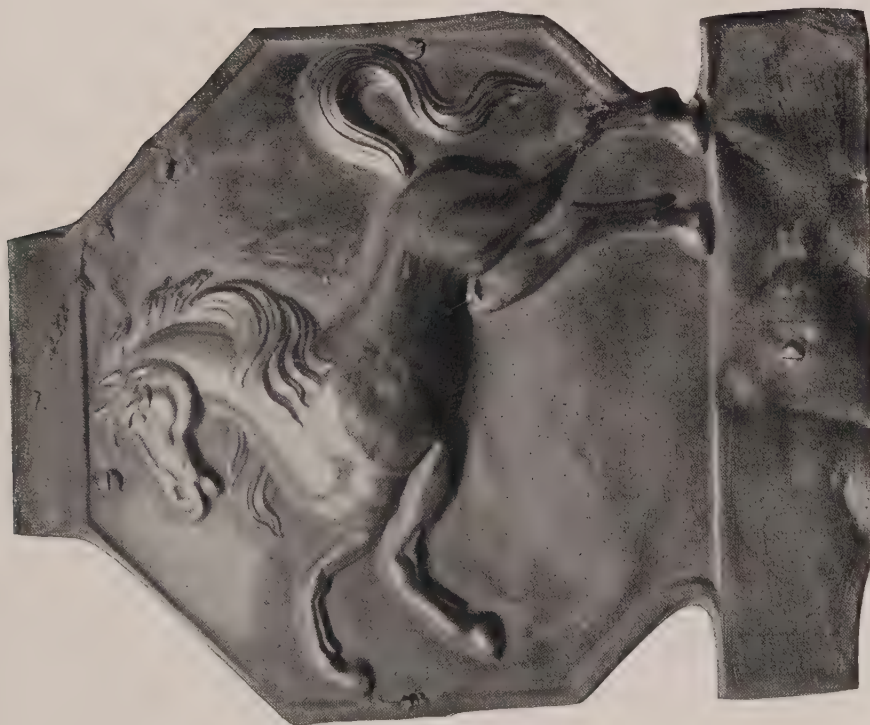
The designs of “fire marks” are too puzzling to classify. One thing is



No. XVII.—“HANTS, SUSSEX, AND DORSET,” 1803
TRANSFERRED “ALLIANCE” 1864 THREE OR MORE
VARIANTS THIS IRON [TUFNELL COLLECTION]



No. XVIII.—ANOTHER TYPE OF “HANTS, SUSSEX,
AND DORSET” COPPER [TUFNELL COLLECTION]



No. XX.—“KENT”
[WILLIAMS COLLECTION]

DARK COPPER



No. XXI.—“LION”
DATE (?) TRANSFERRED “YORKSHIRE” 1902
TWO VARIANTS OR MORE, ONE OF IRON, SOMEWHAT SIMILAR
[PROPERTY OF WRITER]
DECORATED COPPER



NO. XIX.—"KENT," 1802 TRANSFERRED "ROYAL" 1901
THREE OR MORE VARIANTS LEAD, "KENT" THEREON
GILDED LETTERS [WILLIAMS COLLECTION]



NO. XXII.—"NOTTS AND DERBY," 1855 TRANSFERRED
TO "IMPERIAL" 1869, WHICH WAS TRANSFERRED TO
"ALLIANCE" 1902 ONE VARIANT OR MORE
ZINC, OR VERY LIGHT LEAD [TUFNELL COLLECTION]

certain, and that is, that the English companies and foreign companies in several cases would seem more or less to have chosen the same emblem. Take the old English "Salamander" and the "Salamander" of

St. Petersburg—Petrograd, as it is now called—both the same emblem, barring small details; likewise the "Phœnixes" of Scandinavia, to which I call attention later on. There appears to be heraldic designs:



NO. XXIII.—"PROTECTOR," 1825 TRANSFERRED TO
"PHENIX" 1835 THREE VARIANTS OR MORE COPPER
RICHLY DECORATED AT MESSRS. THE PHENIX
ASSURANCE COMPANY, LTD.



NO. XXIV.—"PROTECTOR" SHOWING ANOTHER
VARIANT, ROOF DIFFERING COPPER
[MAYNARD COLLECTION]

Old Wall Tablets



No. XXV.—"QUEEN," 1857 TRANSFERRED TO
"ROYAL" 1891 FOUR VARIANTS OR MORE COPPER
[TUFNELL COLLECTION]

the arms of the borough or town, the arms of the issuing assurance or insurance companies, and of various historic designs. The "Phoenix" seems a world-wide bird: he is found on a handsome copper colonial tablet, "Derwent and Tawar Assurance Company," 1838; "Hobart, Tasmania"; and on many of the Norwegian, Danish, and Swedish signs (and office headings too). I particularly call attention to "Brandförsäkring Kontor," Sweden (1746), a heavy



No. XXVII.—"QUEEN" TINNED IRON
[TUFNELL COLLECTION]

has these in several instances on her old signs, while at home we know "Hand in Hands," "Edinburgh Friendlys," "Norwich Unions," "Unions," etc., all having this device. I saw one specimen with a hand uplifted like Allsopp's Brewery sign. I do not know the name of issuing office. (A sign at Gifford's Hall, Suffolk, in lead.)

Then there is a section of classical signs, such as "Britannia" on the "London Assurance," "County," "Guardian," and on the past "Athenæum" (Tufnell collection). A strange medley of designs, comprising delineations of almost every animal, salamanders, dragons, lions, eagles, and birds that would have distracted Buffon and the "White Horse of Kent" (Williams collection). I can hardly give a designation to this type.

Flowers, too, play their part in the production of



No. XXVI.—"QUEEN" COPPER
[TUFNELL COLLECTION]

the beautiful "Shamrock" (Kelly collection), the floral "Fife," and the "Pots and Lilies of Dundee" (Mackie collection), and in the handsome "Quebec" (the property of the writer). Trees and floral designs are plentiful in colonial signs. Ecclesiasticism gives "St. Andrew's" and the "Cross," "North British" (Mackie collection), and "York Minster" (property of the writer), etc. A well-known one is the intended likeness of Her late Majesty Queen Victoria on the "Queens" (Tufnell collection). I, of course, have not exhausted all the types. There is a pictorial section also—"Beacons," "Protectors," "Birmingham," "Bristol," etc.—but have merely called attention to the leading ones.

A description of one I will include, *sui generis* type. I came across an old leaden tablet some years since about the width of a "Royal Exchange" (*circa* 1820) in its widest part, and in length somewhat similar, edges cut rectangular with V-shaped sides for nail-holes. It had on top



No. XXVIII.—"SALAMANDER" IN 1835 TRANSFERRED TO "SUN"
VARIANT LEAD ALSO SIMILAR IN COPPER SCARCE [WILLIAMS COLLECTION]



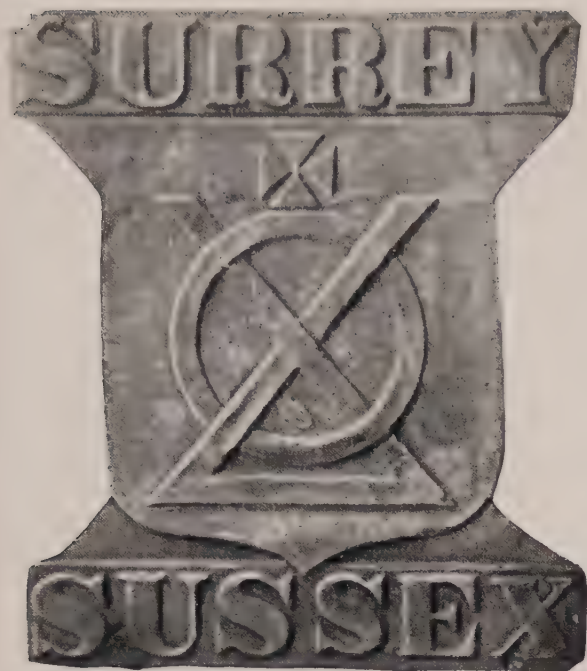
No. XXIX.—"SALAMANDER" SIMILAR COPPER SCARCE

angles B.A., on the bottom F.O., and on the centre was a monogram, formed of hose-piping spurring water. I put it down to "Bon Accord," an old office taken by "Northern" in *circa* 1847. Had I not detected through my lens traces of gilding, I should have considered the moral of Mr. Pickwick's antiquarian discovery of his stone.

To refer to the vexed point as to the period and name of the company which first used the mark, it appears to have been first

employed by the "Phenix" office, according to Mr. Relton in his *History of the Insurance Companies*, in 1680, or at least the use at this date is clearly defined. Such "Phenix," according to the same author, is not the same "Phoenix" Company so well known to-day, and which was started in 1782. The design of the emblem used, however, would appear to be somewhat similar in both cases, *i.e.*, a "Phoenix arising from the ashes."

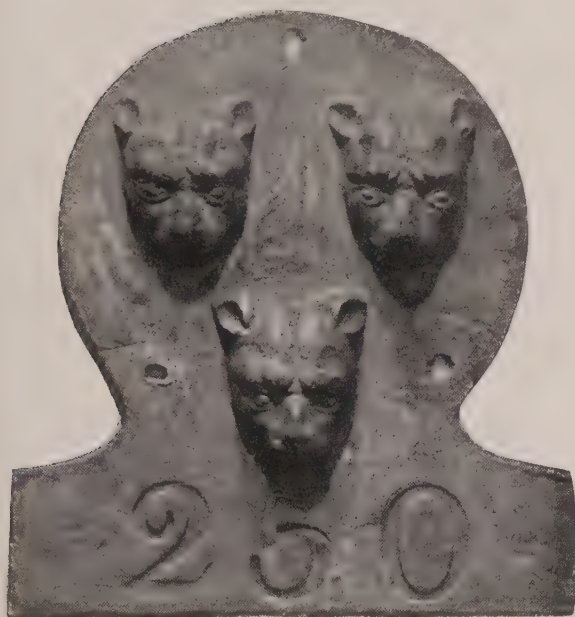
Perhaps a list of the first few companies might prove of interest herein, taken from Walford's



No. XXX.—"SURREY AND 'SUSSEX," ETC., 1825
(FATE UNKNOWN) ONE OR MORE VARIANTS
CAST IRON EXTREMELY SCARCE
[FROM THE FORMER BILES COLLECTION]



No. XXXIII.—"SUN OF BATH," OR "BATH SUN"
BUT LITTLE IS KNOWN OF THIS OFFICE, WHICH
TWO WRITERS STATE WAS ESTABLISHED IN THE
EIGHTEENTH CENTURY I HAVE AN IDEA IT
"WENT" BY WAY OF THE "SUN" VARIANTS (?)
LEAD, SCARCE [MAYNARD COLLECTION]



No. XXXI.—"SALOP," 1780 TRANSFERRED
"ALLIANCE" 1890 LEADEN VARIANT
[TUFNELL COLLECTION]



No. XXXII.—"SALOP" IRON, COPPER-PLATED
[TUFNELL COLLECTION]



No. XXXIV.—“SUN OF BATH” ANOTHER SPECIMEN
OF COPPER [MAYNARD COLLECTION]

Chronological Table, published in the *Post Magazine*,
in 1885 volume:—

- (1) 1667, “Dr. Barbone’s Office,” in 1680 merged
in “Fire Office.”
- (2) 1680, “Fire Office,” became “Phenix No. 1.”
- (3) 1681, “Corporation of London,” discontinued
1682.
- (4) 1682, “Friendly Society for insuring houses,
Mutual Fire,” in 1690 merged into “Union
Society.”
- (5) 1696, “Amicable Contribution,” became
“Hand-in-Hand.”
- (6) 1704, “Lombard House Fire”—fate uncertain.
- (7) 1709, “Company of London Insurers,” became
“Sun.”



No. XXXV.—“SUFFOLK AMICABLE AND GENERAL,” 1826
TRANSFERRED “ALLIANCE” 1849 (KNOWN TO MARK
COLLECTORS AS “SUFFOLK AND COUNTIES”)
COPPER DISC RARE [SPECIMENS IN GUILDHALL
MUSEUM AND TUFNELL COLLECTION]

Mr. Relton appears to differ from Mr. Walford. One thing, however, seems clear, that “Phenix,” “Hand-in-Hand,” and “Sun” were the first to employ the mark—which of these two last-named offices used it *firstly* I do not know. Probably, if Messrs. the “Hand-in-Hand” and “Sun” chose to speak, this point could be cleared up. Relton speaks of a sign which was at Gravesend, consisting of a sheaf of arrows. Curiously enough, my researches in German fire-lore unearthed a modern sign, which I hope to



No. XXXVI.—“WEST OF ENGLAND” SEVEN OR
MORE VARIANTS METAL-COPPER
[GUILDHALL CITY OF LONDON MUSEUM COLLECTION]

place before the reader on a future occasion, answering this description.

It must be borne in mind that all early insurance history is very chaotic. Perhaps years of patient research in the Record Office and British Museum may throw more certain light on details of origins and marks in the future. It is difficult to realise nowadays the great benefit the “fire mark” rendered when it first mounted sentinel over the portico of the citizen’s dwelling in early days—1860, and the next few years. Each office possessed its own firemen, and the custom prevailed for some time in refusing individual assistance where property was bearing the mark of another company. This undoubtedly was the most important period of the mark.

The terms of issuing marks and the prices differed considerably, each early office having its own rules



No. XXXVII.—“WEST OF ENGLAND”
[KELLY COLLECTION]

IRON



No. XXXVIII.—“WEST OF ENGLAND”
[KELLY COLLECTION]

COPPER



No. XXXIX.—“WEST OF ENGLAND”

COPPER

[FORMERLY BILES COLLECTION]

NOTE.—I have not placed all the variants similar to designs 38 and 39, only metals, and position of letterings re “West of England,” making various types



No. XL.—“WORCESTER,” 1790 LAPSED 1831
LEAD POLICY NUMBER MARK

[FROM THE FORMER BILES COLLECTION]

There is another handsomer lead mark with scroll-work and motto thereon and a copper mark. There may be more.

concerning the same, and charging various prices for users of its mark. The number on the mark signified the issue number of the policy. What an enormous connection, at an early date, must the first few robust fire offices have secured, judging by the numbers, going back some years, of "Suns," "Hand in Hands," "Royal Exchanges," "Phenixes," "Westminsters," "Atlases," etc., visible, and which in some cases are still so. There used to be an old house at Buckingham Gate sporting a fine portcullis "Westminster" in the centre, with a "Hand-in-Hand" on the right and a "Sun" on the left.

There would seem to be considerable doubt as to when lead custom changed to copper custom; various companies still adhered to lead for a long period. Mr. E. B. Hiles, in *The Royal Exchange Assurance Magazine*, July, 1911, referring to mark No. 5 (the "Royal Exchange" lead one without policy number), states "that on several houses the mark of (*circa*) 1820 may be seen." This brings us up to a later period than a certain writer's absolute date of 1800, as these in question, evidently after 1820, continued to be used later than the latter date.

Another interesting item in the magazine quoted above is:—"A recent writer on the subject of 'fire marks' seems to draw a distinction between the marks of a hundred years ago and those still in use amongst the offices, regarding the latter as mere advertising badges; but we are compelled to differ from him on this point. It is within our knowledge that the marks now in use are displayed in France, Spain, Turkey, and in other countries, for precisely

the same purpose for which they were formerly displayed in London, viz., the notification of the name of the companies which insure the risk."

This disposes of a widely accepted belief. In Switzerland, too, there is a law, I am informed, enforcing in some cases the exhibition of the "fire mark." Also in the Far East these are still important emblems, and quaint tales are related in this connection of the "fire mark" being worshipped. It will be seen, therefore, that the modern mark is still of importance, and not the mere nominal sign supposed by many. I should not be surprised one day to see a revival; on many modern buildings "Royals" are to be seen.

The term "mark" I prefer to the other classification of terms. Logically, if a house has one affixed, for whatsoever purpose, it is "marked." Mark No. 5, "Royal Exchange," no number on, termed "mark" by the company; also their No. 6, copper, more modern sign, is also termed a "mark." Otherwise, if we pursued differentiation, we might come to mark, mark-plate, plate, plate-sign, etc. Other marks having come to light, Messrs. the "Royal Exchange" will have probably altered the order of numbers in the magazine quoted.

The "Sun" has some very attractive stock marks. One is of dark-blue enamelled copper with raised gilded radii, bordered with gilded embossed letters, which read, "Sun Fire Office, 1710." It is a handsome production, but to the insurance antiquarian it does not possess the charm of its leaden predecessor which existed some two hundred years before.





THE HON. ARTILLERY COMPANY—OFFICER AND PRIVATE
BY J. HARRIS, AFTER H. MARTENS, 1848



Prints

British Military and Naval Prints. Pt. II. By C. Reginald Grundy

As in my last article I made only brief reference to naval and military engraved portraits, I may be forgiven for returning to the theme, the more especially as, in the eyes of the general collector, these prints are more interesting than either battle subjects or illustrations of uniforms. Now, the general collector—the man who does not specialise in any one phase of art, but buys what is technically good, attractive, and, above all, fashionable—is a most important factor in the print trade. What he neglects, however fine, is not likely to come greatly into demand, while, on the other hand, what he collects begins immediately to rise in value. This phenomena has occurred with many forms of engraving—old mezzotint portraits, Morland and Ward prints, modern etchings, and, still more lately, old sporting subjects. Formerly most of these could be purchased cheaply, whereas at the present time the best examples are only obtainable at high figures. A somewhat similar enhancement of prices is taking place in regard to naval and military portraits. These have always been in request, for officers, whether of the Navy or Army, are always interested in the likenesses of their predecessors connected with the same ship or regiment, while

the portrait of a famous admiral or general is in universal demand. But, until a few years ago, the general collector had not awakened to the decorative qualities of these engravings; and even now he has hardly given them the attention they deserve. The prints in colour and a few favoured subjects in monochrome bring high prices, yet there are many attractive portraits which can still be secured cheaply.

Presumably the collector, for whom this article is primarily intended, will be less interested in the artistic quality of the plates than in their historical significance. His first aim must be to secure good likenesses of the men whose portraits he needs; the relative beauty of the representations is a secondary matter. Yet though the prints he buys may neither be early proofs nor distinguished by great rarity, he should be careful to secure good impressions. A badly damaged or worn-out print is dear at any price. A collection formed on these lines need not be an expensive matter. For a few pounds one might secure an adequate representation of all the more famous naval and military heroes of the British Isles. Such a collection would form a most interesting addition to any provincial gallery, and, if developed on proper lines, would



THE ROYAL MARINES BY J. HARRIS, AFTER H. DE DAUBRAWA



BY S. W. REYNOLDS, AFTER J. S. ROCHARD

serve as a British historical portrait gallery, tending to stimulate the patriotism of every visitor and inform him regarding the men who had contributed to his country's greatness in the same way as does the great national institution in London. This, however, is a digression. The ultimate scope and object of a collection may well be left to the individual predilections of the collector; all that can be done in these articles is to give him a few hints as to the best way of setting about its formation.

Portraits in colour may be severely left alone, at any rate in the beginning. They are attractive and decorative, but they are also high-priced, and the coloration tends rather to destroy than enhance the truth of the portraiture. As regards the prices of portraits, the general rule is that those belonging to the finest period of mezzotint—the late eighteenth century—are the more expensive, and that representations

of naval heroes are slightly more in demand than those of military ones. Of course, the more celebrated the subject of a portrait, the greater the demand that exists for his likeness; but this does not necessarily imply that such portraits are dearer, for the demand has stimulated a corresponding supply, and plates of men like Nelson or Wellington have been published by the dozen. Other matters that help to determine prices are the personality of the subject, and whether his career was connected with America or not. This latter consideration is of great importance, for American collectors are incessant in their demands for all prints bearing upon the history of their country, and a personage who made no great figure in English annals comes at once into request if he has served in the revolutionary war or any of the colonial campaigns preceding it. The personal element also can by no means be ignored.



HIS MAJESTY REVIEWING THE VOLUNTEERS ON THE 4TH OF JUNE, 1799
BY S. W. REYNOLDS, AFTER R. K. PORTER



REVIEW OF THE HON. ARTILLERY COMPANY

BY R. HAVELL, JUN., AFTER G. FORSTER



THE HON. ARTILLERY COMPANY ASSEMBLED FOR BALL PRACTICE AT CHILD'S HILL

BY R. HAVELL, JUN., AFTER G. FORSTER



THE GRENADIER GUARDS AT ST. JAMES'S PALACE
FROM A LITHOGRAPH AFTER BRANDARD



GENTLEMAN, THE 7TH (ROYAL FUSILIERS), 1742

FROM A CONTEMPORARY PRINT

The cold character and blameless moral life of Wellington, for instance, have placed him at a great disadvantage to Nelson, whose romantic liaison with Lady Hamilton and glorious death have elevated him into the position of our national hero even more than his splendid victories.

In a recent printseller's catalogue there were recorded over sixty different plates of Nelson—and this by no means constitutes a complete list of his engraved portraits. A number, in fact the large majority, of these may be classed as book-plates, suitable for extra illustration, and though in many instances worthy of framing, are hardly of sufficient importance to figure in a representative collection of portraits. The remainder, however, would amply suffice to afford a choice suitable for every class of collector. Most moderate in price is probably the half-length line plate by Robert Graves, from the portrait by L. F. Abbott. A modern impression of this may be bought for half a guinea, and old copies, even proofs, are well within the reach of a moderate

purse. This, however, is not a contemporary engraving. To obtain a good one would demand a considerably larger outlay. There are full lengths in mezzotint after Abbott, Beechey, and Hoppner which, in print states, start well over £10, and proofs of which run well into three figures. Engravings of Wellington, on the other hand, are comparatively cheap; a ten-pound note would secure practically any of the proofs, and an adequate portrait could be purchased for a guinea or two.

One has taken Nelson and Wellington as representative men, but it must be remembered that the comparison between the engravings of the two is hardly fair. Nelson's career occurred and finished during the great days of mezzotint, while most of Wellington's portraits belong to the later period, when mezzotint was supplemented by stipple and line engraving—a combination which finds little favour with connoisseurs. The portraits of Wellington's younger contemporaries and successors are nearly all executed in this way, and the engraving generally



GENERAL DOYLE

BY SAV, AFTER RAMSAY

deteriorates until the modern revival of mezzotint. On this account the connoisseur neglects the period, so that the historical collector has the field practically to himself. He can pick up portraits of naval and military celebrities between the days of Waterloo and Lord Wolseley's Egyptian campaign at a comparatively low rate. The majority of them are artistically worthless, yet among them are examples by Charles Turner, S. W. Reynolds, Cousins, and other engravers who flourished in the first half of the century, which deserve securing on account of their intrinsic merits. Bargains, too, are easily obtainable in the plates of the earlier period. Admirals and generals are, as a rule, priced far less highly than statesmen and authors, yet their uniforms allow the artist far greater scope for decorative effect. Many of the fine full-length mezzotints now obtainable at from ten to twenty pounds each are certain to largely appreciate in the future.

In the eighteenth century many engravings were published, each containing a series of portraits, represented in separate medallions, the composition being generally linked together by the introduction of an allegorical figure. Thus one representing *Britannia viewing the Conquerors of the Seas*, by P. Roberts, contains portraits of thirteen naval victors. Another work is *Britannia and her Naval Heroes*, showing sea-nymphs holding medallion portraits of half a dozen admirals; while there are similar works depicting the chief officers of the fleets engaged at St. Vincent, Aboukir, and in other battles. These plates are interesting as giving many portraits in a small compass, and not unfrequently they contain likenesses which the collector may find difficult to obtain in other forms. This style of picture may have originated the idea of the large portrait groups which became popular later on. The best known of these is perhaps the *Waterloo Banquet*, which shows Wellington and his leading colleagues in that famous victory at Apsley House, those of their number who were killed in the conflict being represented in the portraits hanging on the walls. Another pair of the same character were the *Peninsular Heroes* and the *Waterloo Heroes*, by F. Bromley, after J. P. Knight, publications which were somewhat belated in their issue, for they did not appear until the late forties. In the *Naval Heroes of Great Britain, 1798*, engraved by C. Knight, after D. Cooper, the chief officers of the fleet were shown.

These huge portrait groups were by no means all painted with indoor surroundings. One of the best of the exceptions is Thomas Heaphy's representation of the British army previous to Quatre Bras, or, to give it its full title, *Field-Marshal the Duke of Wellington and his Generals assembled previous to the Battle of Nivelle*. This picture should have greater

value than many similar works, which are more or less second-hand compilations, for Heaphy had spent a couple of years with the English forces in the Peninsula, painting the portraits of the principal officers. The work contains over fifty likenesses. It was a direct commission from George IV., but the artist appears to have retained possession of it, for it was subsequently sold with the remainder of his effects. An engraving of it by Anker Smith was published in 1822.

The great fault of most of these plates of portrait groups is that they are far too large for the present taste, the prints, on this account, being more suitable for a public institution than for a private house. A similar failing characterises most of the battle pieces engraved in the middle half of the nineteenth century. To this period belongs the *Allied Generals before Sebastopol*, and *The Relief of Lucknow*, both engraved by C. G. Lewis, from pictures by Thomas Jones Barker; Maclise's *Meeting of Wellington and Blucher* and the *Death of Nelson*; Lady Butler's well-known series, commencing with the *Roll Call*; and many others, all of which are now somewhat under a cloud on account of their size. These plates merit consideration, however, if only as historical documents, for the pictures from which they were taken were painted with great care and with every regard for accuracy. The two engravings from Barker's pictures were respectively published in 1856 and 1861, and are consequently practically contemporaneous with the scenes they represent. Lady Butler, as the wife of one of our leading generals, is not likely to make errors in regard to military matters; while Maclise's works had to undergo the scrutiny of every critic the government could muster before they were approved of. They took him twenty years to produce. His original designs for the two subjects were accepted as early as 1845; but so dilatory was the parliamentary commission who had charge of the matter, that they did not pass the final designs until 1859. The artist finally finished the two frescoes, each 46 feet long, in 1864. The amount he received for them—£7,000—was little enough for the care and labour expended on the works.

Lady Butler's pictures were among the last military subjects reproduced in mixed line engraving, for during the eighties the method was generally superseded by the introduction of photogravure. The change was not altogether for the worse, as the mixed style, though finely exemplified in plates by Tom Landseer, C. G. Lewis, and other of the early Victorian engravers, had generally deteriorated until it became hard and mechanical. Many of the photogravure plates were reproduced from important pictures; the



BY A. CARDON, AFTER H. SINGLETON

THE ASSAULT AND TAKING OF SERINGAPATAM



THE RELIEF (1781)

BY W. DICKINSON, AFTER H. BUNBURY



A VISIT TO CAMP

BY H. BUNBURY



PEACE

BY WHESSELL, AFTER H. SINGLETON



WAR

BY WHESSELL, AFTER H. SINGLETON

cheapness and facility of the method, however, allowed it to be used for catchpenny productions of no artistic or historical value.

It must not be thought that publications of this nature are a modern innovation. Probably they were more plentiful in the eighteenth century than they are to-day, for the copyright laws, initiated under the auspices of Hogarth, were then by no means so stringent or well enforced, and colourable imitations of popular plates were frequent. Both well-known artists and engravers lent themselves to this dubious practice, and some of the plates so produced have considerable artistic merit. The engraving of *His Majesty reviewing the Volunteers on the 4th of June, 1799*, by S. W. Reynolds, after Sir R. K. Porter, may be classed as a plagiarism of James Ward's mezzotint from Sir William Beechey's picture of *His Majesty reviewing the Third or Prince of Wales's Regiment of Dragoon Guards and the Tenth or Prince of Wales's Regiment of Light Dragoons*. The composition is very similar in both works, and their resemblance is increased by the king having been mounted on his white Arab charger "Adonis" during the two reviews, and being on each occasion attended by the Prince of Wales. Ward's engraving had had a great success, for he had to make a second plate of the subject, the first, after a large number of copies had been struck from it, being spoilt by an incompetent repairer. The two plates, which are among Ward's best works, are practically identical in appearance and almost identical in size. The easiest way of discriminating between the two sets of impressions is that in the later ones Ward is described as "painter and engraver to His R.H. the Prince of Wales," whereas in the earlier copies the words "His Royal Highness" are set down in full. Ward does not appear to have been annoyed at S. W. Reynolds's piracy of this plate, but when the engraver repeated the offence in another work he was furiously angry. Reynolds's production may be described as the piracy of a piracy. Ward, with the aid of an artist named Hopkins, painted an equestrian portrait in oils of George III., copied from the figure of the king in Beechey's review picture. He then mezzotinted a large upright plate from his work. Before Ward could get the impressions from this on the market, he states, "Sam Reynolds employed Northcote to pirate it by taking the portrait out of mine, and made a composition so like mine and the same size, that I heard that people had bought his print and thought they had bought mine."

Ward's versions of the two subjects, none of which are high-priced, are sterling pieces of work, and highly decorative. Reynolds's plagiarisms, though good, must be pronounced somewhat inferior in both respects, yet his "Review" engraving is decidedly interesting, if only as a record of the great volunteer movement during the Napoleonic war. The situation then was curiously like that existing at the present moment. The nation was roused to the last man in its struggle against a proud, insolent, and aggressive foe, and all the southern counties were dotted over with large camps in readiness to repel the expected invader. Though more than once we had to face the entire Continent in arms, and the foe was so near that on clear days the glint of his arms could be discerned on the other side of the Channel, the people appeared to take things more lightly than we do now. The prints of the period give no idea that the nation was fearful or even seriously concerned about the outcome of the struggle. In the prints after the contemporary illustrators, such as Rowlandson's *Extraordinary Scene on the Road from London to Portsmouth*, Bunbury's *Relief and Visit to the Camp*, and the *Thirty-third Regiment*, after R. and D. Havell, the humour of the situation is always insisted upon, and no other notes are emphasised than those of mirth and joviality. It is noteworthy that in most of these plates the artists have given the British soldier an appearance of slighthness and elegance rather than one of strength. This tradition, which is contrary to the truth, for our ancestors were shorter and more thick-set than the members of the present generation, was continued until almost the close of the Victorian era. The illustrations of military costume after Harris, Brandard, Hull, and numerous other artists, have consequently rather the appearance of fashion-plates. They, nevertheless, well serve their purpose—that of giving the full details of the uniforms of the different regiments—and are much sought after, both the odd plates and the complete sets bringing gradually increasing prices.

It is a somewhat mournful reflection to realise that these interesting and picturesque series are hardly likely to be succeeded by others depicting our present-day uniforms. The general introduction of khaki has robbed most of our regiments of most of their distinctive trappings, and replaced their once gorgeous apparel by a garb which, though eminently serviceable, allows little scope for the brush of the artist. This change is even more instanced in the uniforms



AN EXTRAORDINARY SCENE ON THE ROAD FROM LONDON TO PORTSMOUTH
BY SCHULZ, AFTER ROWLANDSON



87TH REGIMENT OR ROYAL IRISH FUSILIERS
DRUM MAJOR (1828) FROM A LITHOGRAPH BY E. HULL



17TH REGIMENT DRUM MAJOR (1830)
FROM A LITHOGRAPH BY E. HULL



BY THOS. ROWLANDSON



BY THOS. ROWLANDSON



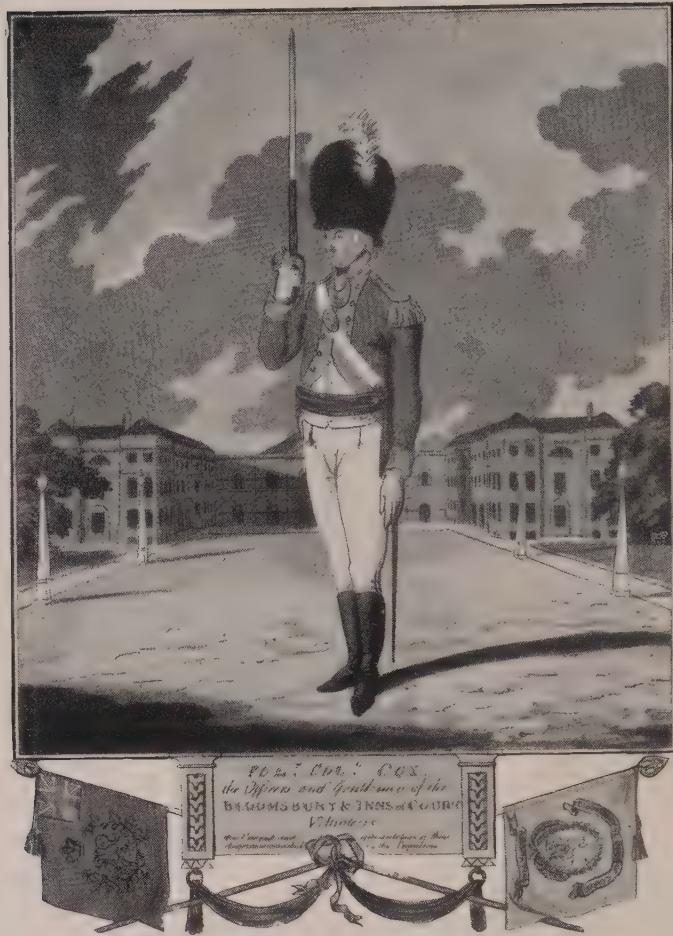
THIRTY-THIRD REGIMENT

BY R. AND D. HAVELL, AFTER G. WALKER



ROCKET PRACTICE IN THE MARSHES

FROM A PRINT PUBLISHED IN 1845, DRAWN AND ENGRAVED BY JOHN GRANT



DRAWN AND ENGRAVED BY CHAS. TOMKINS

of the Territorials—the successors of the old volunteers—than in those of the regular troops. The early volunteer corps were dressed very much according to the taste of their original organisers, and some strikingly gay uniforms resulted. The old prints recording these are among the scarcest and most interesting of our military costume plates. The oldest of these corps, and indeed the oldest corps in the

Service, is the Honourable Artillery Company, which is supposed to have been formed in the reign of William II., and was incorporated by Henry VIII. in 1537. The two illustrations after G. Forster of the Company which are inserted in this article represent the regiment assembled for practice at Child's Hill, Hampstead, and on the parade ground at Finsbury before their then colonel, the Duke of Sussex.





HARVEST SCENE
BY JAMES STARK

NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PAINTING (No. 153).

DEAR SIR,—I am sending you a photo of a most interesting old oil-painting in my possession, which I was fortunate in buying in the North of England a few months ago. It is painted on vellum, and the royal coat of arms in the left hand top corner has the date

1604. I believe it is the only one of its kind in existence, and it shows the descent of James I. from Henry VII., with medallion portraits of his ancestors. I shall be very much obliged if you will reproduce it in your magazine under the "Unidentified Portrait Section," as I can find no trace of a signature, and I am anxious to find out the name of the artist, who must have been well known in

his profession at that date, and a person of considerable talent. You will notice that the several coats of arms are unusually well painted, and increase the interest of the portraits, many of which are probably unique. There were very few British artists of great merit about 1600, which rather enhances the

mystery, and also the value, of this painting.

Yours faithfully,
CECIL B.
MORGAN.



(153) UNIDENTIFIED PAINTING

UNIDENTIFIED PORTRAIT (No. 154).

DEAR SIR,—I enclose a photograph of an oil-painting, which measures 44 in. by 36 in. As can be seen from the photograph, it is in a very fine state of preservation, and the salmon-red colour of the dress is very beautiful. The right hand has probably

been retouched. It has been in the family for over eighty years, and there is a vague idea that it is a portrait of Henrietta Maria. Perhaps its publication in the pages of *THE CONNOISSEUR* may elicit some clue as to the name of the artist who painted it.

Yours
faithfully,
B.

UNIDENTIFIED
PAINTING
(No. 155).

DEAR SIR,—I take the liberty to enclose a photo of an old picture which I happened to get hold of, as perhaps through the medium of *THE CONNOISSEUR*, which I regularly buy, you might be able to identify the painter, the origin, or school of the picture. There is no sign of any initials on it, but I should not wonder if it had once been cut out of its frame, judging by the figures' dimensions and the size of the picture.

Yours faithfully,
ERIK BANCK (Helsingborg, Sweden).

[P.S.—The photo does not, of course, show much of the charm of the picture, and same was very difficult to take.]

UNIDENTIFIED PAINTING (No. 156).

DEAR SIR,—I shall be pleased to learn if any information as to the authorship of the picture can be obtained from the enclosed photograph.

Yours faithfully, T. E. CECIL COLE.



(154) UNIDENTIFIED PORTRAIT

UNIDENTIFIED
PAINTING
(No. 157).

DEAR SIR,—May I ask if you will kindly reproduce in the *NOTES AND QUERIES* columns of *THE CONNOISSEUR* the photograph of an oil-painting, size 15 in. by 12½ in., which I enclose. I should be exceedingly grateful if you or any reader of *THE CONNOISSEUR* could tell me the painter of same. Do you think the "T. S." on the bucket means Tylney-Stables?

This canvas was the property of the Right Honble. the Earl of Tylney,

of Wanstead House, Essex, which mansion was pulled down in the early part of the nineteenth century, and its valuable contents sold by auction. This picture was bought at the sale by James Meadows, Esq., artist, of Mile End Road, in whose family it has remained.

Thanking you in anticipation of your kind insertion,
I am, yours faithfully, F. G. BENSON.

UNIDENTIFIED PORTRAIT (No. 158).

DEAR SIR,—Dr. Candy, of Walton, informs me that he saw in an early edition of *THE CONNOISSEUR* a request, and a photo similar to this, asking your readers to assist in the identification. I have searched all the early numbers from 1900, but cannot find it. I am anxious to know about the naval officer with a missing right forearm, about 1770. We have the portrait in our possession, and are certain it is the work of one of the best masters. The vest is blue silk.

Yours truly, JAMES GRAHAM.

Notes and Queries

PORTRAIT
No. 131
(JULY, 1914).

SIR,—With regard to the unidentified portrait No. 131 in your July issue, respecting which information is requested by W. J. Camies, I strongly believe that it may turn out to be a portrait of Diana de Poitiers, as to the best of my recollection a very similar picture of her is shown at the Château of Chenonceaux, near Tours.

Yours truly, B. L. LINTORN-ORMAN.



(155) UNIDENTIFIED PAINTING

picture represented in THE CONNOISSEUR for August. With this in mind the solution is easy.

Yours truly, W. H. WORDEN (Toronto).

UNIDENTIFIED PAINTING, No. 148 (SEPT., 1914).

SIR,—I have an engraving evidently of this picture, which your correspondent, Edgar A. Lewis, inquires about. It corresponds to his description, and is titled: "*The Highland Whiskey Still*. To His Grace the Duke of Wellington, K.G., etc. This engraving from the original picture in the collection of His Grace." Painted by Edwin Landseer, R.A. Engraved by Robt. Graves, A.R.A. Published December 11th, 1876, by the Art Union of England. The figures, etc., in the engraving are quite clear, and I can describe it if



(156) UNIDENTIFIED PAINTING

desired. Size of engraving, 20 $\frac{1}{4}$ in. by 16 in.

Yours faithfully,
T. CUNNINGHAM.

UNIDENTIFIED
SILHOUETTE
(AUGUST,
1914).

SIR,—The silhouette owned by Mrs. Paul de Castro represents a Nuremberg toy (and statuette) vendor. This is the key to the

"MUSTERING OF THE WARRIOR ANGELS," BY
J. M. W. TURNER, R.A.

DEAR SIR,—Miss Mary Stevenson would be glad if any reader of THE CONNOISSEUR could inform her as to the whereabouts of the original water-colour drawing by J. M. W. Turner, R.A., entitled *Mustering of the Warrior Angels*, and others of the same series.

THE DARM-
STADT
EXHIBITION.

DEAR SIR,—With reference to the portrait of General von Sporken in the Darmstadt Exhibition, and said to be in the possession of the Duke of

Cumberland, is this the picture which disappeared from Hampton Court a few years ago? My father also had a copy, but I don't know what became of it.

ASTLEY
TERRY,
M.-Gen.

CONSTABLE'S
"RIVER
STOUR,
SUFFOLK."

MR. L. HARFIELD would be glad of any information as to the whereabouts of the original painting by Constable, *River Stour, Suffolk*, which at the time when it was engraved by Lucas was in the possession of —. Carpenter, Esq., British Museum. What is the size of the painting, and were there any replicas?



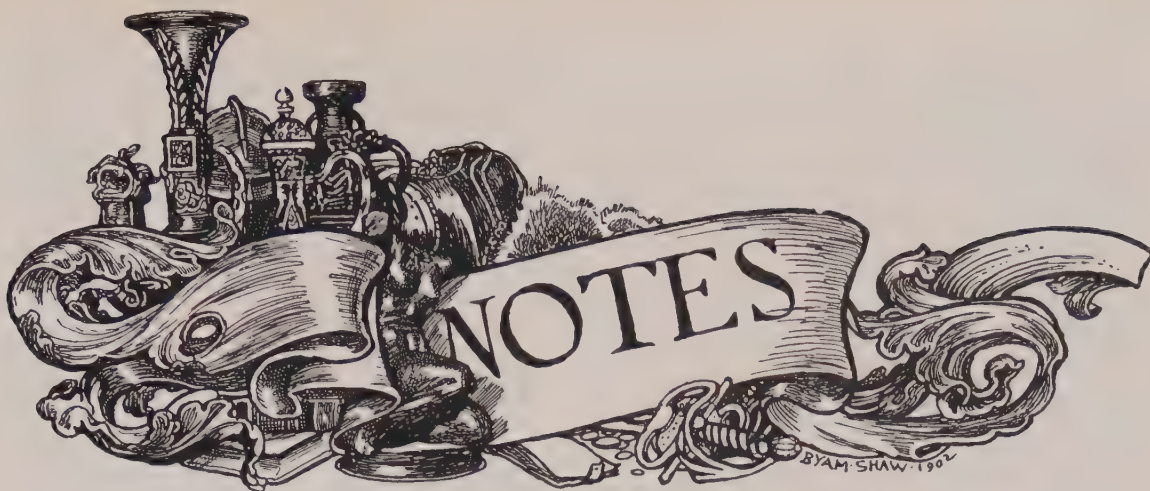
(157) UNIDENTIFIED PAINTING

lady's head alone. She has long ringlets and a pearl necklace. I also have the proof engraving of *Mrs. Dottin*—the head of a very pretty woman in a cap. Who was this Mrs. Dottin? I should be extremely grateful for any information helping me to identify these portraits.—Yours truly, MARY FORTESCUE.



(158) UNIDENTIFIED PORTRAIT

ENGRAVINGS.
DEAR SIR,—
Could any of your readers help me to identify the original of two engravings, one coloured print by G. Comson, after Hayter, called *The Peris of the North*, representing the heads of two ladies, one dark, one fair; both very pretty. Who do they represent? I have also the print of the dark



BENJAMIN WEST, P.R.A., the first American artist to become a member of the Royal Academy, and the only one who has sat in the presidential chair, is somewhat underestimated in England, because most of his works which are to be seen in public galleries are executed on a grandiose scale, for which his powers were unfitted. The patronage of George III., which procured him the envy of his contemporaries during his lifetime, enabled him to produce these paintings, and so practically waste his considerable talents. Had

A Picture by Benjamin West

he been dependent upon the public for support, he would probably have been obliged to restrict himself to portraiture and genre and classical subjects on a smaller scale, for which his careful draughtsmanship and smooth, highly finished brushwork eminently fitted him. The few smaller pictures by him which have come down to us fully corroborate this view. One of the best of them is the classical scene illustrated below, which is said to have been a favourite of the artist, and to have hung for many years in his studio. Though not rising to the height of a great



THETIS PRESENTING HIS ARMOUR TO ACHILLES, WHO IS MOURNING THE DEATH OF PATROCLUS

BY BENJAMIN WEST, P.R.A.

Consequences of a Successful French Invasion.



N^o III. Plate 2^d. — We teach de English Republicans to work. — Scene. A Ploughed Field.

CONSEQUENCES OF A SUCCESSFUL INVASION

BY JAMES GILLRAY

historical painting, it is a dignified and pleasing composition, marked by good colour and that refinement of feeling which is one of the striking features of English eighteenth-century classical painting. When West restricted his work to moderate dimensions, he was only excelled by Flaxman, among his English contemporaries, in the correctness of his classical feeling, and his pictures of this description deserve to be far better appreciated than they are at present.

THE employment of the inhabitants of a country in forced labour by an army in occupation, which is said to have happened at places in Belgium and France in possession of the German troops, was the subject of one of Gillray's most successful caricatures. It was one of a set of four foreshadowing the result of a successful Napoleonic invasion of England. The designs are attributed to General Sir John Dalrymple, but they are so well drawn and composed, it is probable that he only gave the ideas, and that they are actually drawn as well as engraved by Gillray. The plate, which is reproduced from Mr. A. M. Broadley's interesting *Napoleon in Caricature*, by courtesy of the publisher, Mr. John Lane, is the fourth of the series. To quote Mr. Rose's description of the plate: "The wealth of detail utilised by the artist can only be realised by a careful and prolonged study of the

original. It is easy to understand the grim humour of the once happy row of Englishmen, now clad in tatters and wooden shoes, and compelled to work by a tall, raw-boned Frenchman, holding in each hand a long waggoner's whip. Every class of the community is represented in this singular *corvée*. On the ground lies a broadside, entitled 'Recantation of British and Irish Republican Husbandmen and Manufacturers.' The figure standing almost immediately behind the taskmaster may be presumed to be that of Napoleon, who for some months previous to the issue of the caricature had held the post of commander-in-chief of the army intended to invade this country.

From the same book are taken the illustrations of a series of caricatures in pottery, the originals of which are in the Willett collection at the Brighton Museum. These pieces were almost wholly produced in Staffordshire during the anxious years between 1803 and 1815, most of the popular caricatures in London print-shops being adapted for the purpose. At the same time, the makers of stoneware at Fulham and elsewhere did a roaring trade in drinking-cups, so fashioned as to resemble the now familiar head and hat of the victor of Marengo and Austerlitz. As a rule, most of these productions are disfigured by coarseness of design; but some of the specimens turned out on the receipt of the news of Napoleon's



STAFFORDSHIRE POTTERY IN THE BRIGHTON MUSEUM, ORNAMENTED WITH NAPOLEONIC CARICATURES PUBLISHED BETWEEN 1800 AND 1804, THE PERIOD OF THE THREATENED INVASION OF ENGLAND



STAFFORDSHIRE POTTERY IN THE BRIGHTON MUSEUM, ORNAMENTED WITH CARICATURES RELATING TO THE DEFEAT OF NAPOLEON IN 1814 AND 1815



STAFFORDSHIRE POTTERY IN THE BRIGHTON MUSEUM, ORNAMENTED WITH NAPOLEONIC CHARACTERS RELATING TO THE RUSSIAN CAMPAIGN, 1812-1813

disasters in Russia (and exported in large quantities to that country) are an exception to the rule. Among the pieces illustrated may be noted, in the first plate, a New Hall Staffordshire jug, height 5 in., *c.* 1803, printed with Gillray's caricature of George III. looking at Napoleon through a telescope. Immediately beneath is another jug of the same ware, height 5 $\frac{3}{4}$ in., *c.* 1803, with a caricature of Napoleon as a monkey, and John Bull as a dog walking off with the bone of contention—the island of Malta. To describe the whole series would require too much space, but it may be mentioned that the large jug in the centre of the second illustration is Newcastle, 1813, height 8 in.; the one immediately to the right, representing Napoleon and a quaker, is Staffordshire, Lane End, height 6 in., *c.* 1803; and the one above, showing Napoleon as a beast with seven heads rising out of the sea, Staffordshire, height 4 $\frac{3}{4}$ in., is about five years later. In the third illustration the jug in the form of a Russian bear hugging Napoleon, height 7 $\frac{3}{4}$ in., *c.* 1812, is Nottingham, and the statuette of Napoleon lamenting the loss of his army in Russia is of coloured plaster, height 5 $\frac{1}{2}$ in., *c.* 1812.

Our modern potters might do well to take example from these old productions; for what was popular in the war-times of a century ago may be equally popular to-day. The German Emperor would be as good a subject for caricature as Napoleon, and his unpopularity among neutral nations as well as in those allied against him is immense. Some clever caricatures of him in pottery or china issued at popular prices would probably command a ready sale in nearly all the civilised countries in the world, as well as in the home markets.



JACOBITE GLASS
DESCRIBED ON PAGE 116 OF
THE OCTOBER NUMBER

PRACTICALLY all our plates this month need no description, the military subjects being more or less touched upon in the article on "Military and Naval Prints." The *Harvest Scene*, by James Stark, is a typical example of one of his Norfolk landscapes, showing in its brushwork and handling the strong influence of his early master, old Crome. In his later work Stark sometimes degenerated into mere prettiness, but his early specimens, of which this is a good example, are always distinguished by a close and appreciative study of nature.



A TYPED DAY OF THE LIFE OF A MAN.

BY T. MALTON, AFTER ROWLANDSON





MR. PUNCH is our most entertaining historian, and probably our best. A succession of great cartoonists to the journal has chronicled contemporary events and reflected current opinion concerning them with such wonderful insight and power of vivid suggestion, that a look over its past numbers seems to carry us back to the actual days of their publication. This characteristic was marked in the collection of cartoons—proof impressions and original drawings—shown at the Fine Art Society's Galleries (149, New Bond Street, W.), under the title of "*Punch* and the Prussian Bully." The series epitomised the relations of Germany with England, and the world in general, since the middle of the nineteenth century. It is significant of the trend of German policy that the cartoons do not embody the record of one generous or magnanimous action. In all of them Germany is depicted as unscrupulous during peace and a revengeful and relentless foe in times of war. History fully justifies this view of the nation's career, for the limits of her aggrandisements have been circumscribed only by her power to undertake them.

The earliest cartoon—one by John Leech—shows Prussia as a small boy armed with a huge pistol to shoot down the dove of peace, while Mr. Punch restrains him with the words, "Now, you, Sir! Can't you let the poor bird alone?" The drawing doubtless refers to the then imminent danger of Prussia plunging Europe into war by its attempts to wrest Neufchatel from Switzerland. Prussia's naval aspirations, first shown in 1861, are lightly treated in a picture of Mr. Punch handing a model yacht to a small German, to whom he says, "There's a ship for you, my little man. Now go away, and don't get in a mess." During the war of Prussia and Austria, when the two Powers, who had made a solemn treaty to maintain the integrity of Denmark, showed their respect for "a scrap of paper" by depriving the Kingdom of its southern provinces, Prussia and its ally are appropriately represented as brigands. The legend of one of the cartoons belonging to this period, depicting Punch presenting the King of Prussia with the Order of "St. Gibbet," shows that even then the Germans were claiming the

pre-eminence of their "Kulture" as an excuse for their misdeeds. It runs—

"And 'Toby' thought about German culture,
And that, if man will play the vulture,
Ere vulture's folly he imitate
'Twere well to remember vulture's fate."

This verse, and the cartoon it accompanies, is even more appropriate to the present German emperor than it was to his grandfather.

The era of Sir John Tenniel's best cartoons commences with the Franco-Prussian War. There is one of England assuring Belgium of her protection of the latter's neutrality, and a fine series depicting the woes of France during the conflict. There is grim suggestion in the drawing of Famine as Germany's ally, and a touch of irony in the complacency of the German emperor as he rides into Paris at the head of his army over the prostrate figure of his victim. The cartoon entitled "Au Revoir," showing Germany parting company with France after the payment of the indemnity, is prophetic in its legend; Germany saying, "Farewell, Madame; and if—," to which France retorts, "Ha! We shall meet again!" Later on we come to less troubled times. The succession of the present emperor provoked the sympathetic cartoon of "The Vigil," while his rupture with Bismarck was commemorated in the famous "Dropping the Pilot." The Linley Sambourne cartoons are worthy successors of those of Sir John Tenniel. There is the one of "The Modern Alexandra's Feast," which caused *Punch* for a time to be banished from the Imperial Palace, and "Germania arming Kruger," which recalls the emperor's not yet discarded ambitions in South Africa. The more recent cartoons are too well known to need recapitulating. They show their authors as worthy successors to Leech, Tenniel, and Sambourne. Mr. F. H. Townsend's "Bravo, Belgium!" happily hits off the situation in its representation of the big German bully advancing to attack the little Belgium boy; while Mr. Bernard Partridge's "Triumph of Culture" and Mr. F. Raven Hill's stained-glass window design of "The Great Goth" rise to tragic heights in their grim and almost terrible irony.

THE Spanish exhibition at the Grafton Galleries is a striking illustration of the cosmopolitan tendency of modern art. There is little suggestion of nationality in the majority of the pictures shown, and it owes more to the influence of modern France than to the traditions of Velasquez, Zurbaran, Goya, and the other great masters of the Spanish school. The incidence of the war has doubtlessly deprived the exhibition of many pictures which would otherwise have been lent to it. It may now be described as the Spanish exhibition recently held at Brighton, the whole of which has been bodily transferred, eked out with a number of additions. Marino Fortuny is the most influential painter of modern Spain, and his reputation has waned considerably since his death. He is represented only by a single example, Mr. L. W. Livesay's *Rocky Landscape*, a far from characteristic work. Its broad simplicity and feeling for repose is in complete contrast to his usual pretentious brilliancy, and gives hints of a greatness which he failed to attain; for Fortuny, despite his fine technique, his eye for colour, and sureness of touch, remains a superb craftsman. His work attracts but generally fails to move, and both his success and failure are re-echoed in the productions of his followers.

There is much of technical accomplishment to admire in the exhibition, especially among the genre pictures. The *Tailor's Shop*, by Jiménez, lent by Mr. H. J. Turner, would hold its own beside a Meissonier in its finished execution. Even more Meissonier-like is Mrs. Martin Colnaghi's example of Domingo—*The Challenge*, a production no larger than a miniature, yet wonderful in its expression of detail, and touched in freely and with spirit. More modern in sentiment, yet closer akin to the traditions of the older school of Spain, is Mr. Hugh Morrison's *Portrait of Placida Zuloaga*, by Ignacio Zuloaga, finely characterised and painted with restraint and feeling. A second work by the same artist, Mrs. Alfred Morrison's *Two Seville Gossips*, has a close affinity to Whistler's, both painters having derived their source of inspiration from Velasquez. One may also notice as characteristically Spanish the two small *Majas* of Eugenio Lucas, which show the painter's artistic descent from Goya. Among the most original work in the exhibition are two etchings of bull-fighting by Ismael Smith. The themes are repulsive, in each instance the bull being represented disembowelling the horse of the picador who is spearing him; yet such is the decorative feeling of his line that the spectator is hardly affected by the ghastliness of the incident depicted, the impression being one of strength and movement expressed with rhythmic feeling.

THE first blow in the campaign for commercial supremacy which is now being initiated in England on every side may be said to have been struck by the potters of Stoke-on-Trent. Over a year ago they took the King's cry of "Wake up, England," to heart, and organised a great British Pottery and Glass Fair, which was designed to be a counter-attraction to the Leipzig Fair held annually in Germany, and which used

to attract customers from all parts of the globe. The British Fair was held at Stoke-on-Trent last February. Its success exceeded even the hopes of its promoters. Numerous foreign buyers attended it, and many orders which had heretofore been sent to Germany were transferred to England.

At the present time, in spite of the war, the committee of the fair are making arrangements to hold a second display during the week ending the 27th of February next, an action which is as wise as it is patriotic. The incidence of the war, which at first sight would seem to augur against the success of the exhibition, is in reality in its favour. Not only will it in all likelihood prevent the Leipzig Fair being held, but for the time being it practically eliminates German and Austrian wares from all foreign markets. As the German export trade alone was largely in excess of our own, while that of Austria was also very important, the temporary withdrawal of two such formidable competitors gives England an unique chance to supersede them in all the neutral markets. Moreover, the feelings of indignation which have been roused in all civilised countries at Germany's barbarous methods of conducting the war will arouse in buyers a determination to dispense with their manufactures whenever possible, and make them the more eager to secure an alternative source of supply.

It is proposed in the next Stoke-on-Trent Fair to include manufactures of hardware, electro-plate, cutlery, fancy leather, jewellery and toys, as well as glass and pottery, so that it will entirely cover the ground hitherto occupied by the Leipzig Fair. The Corporation of Stoke-on-Trent have generously placed their six large public halls at the disposal of the committee, and, as on the last occasion, show-rooms will be erected therein according to the requirements of those participating in the fair.

As showing the effect of the war on matters which might have been thought altogether outside its sphere, one learns at Messrs. Shoolbred's **Old Furniture** (Tottenham Court Road) that it is likely to check the steady advance in the price of Early Victorian furniture which has occurred during recent years. The Germans were among the chief purchasers of this. Its often faulty design and pretentious ornamentation did not offend their æsthetic sensibilities, while its massive and solid character especially appealed to their tastes. In the old furniture galleries of Messrs. Shoolbred, however, little Victorian furniture is to be found; the border-line of the antique is drawn before the Victorian era. The period of valuable English furniture extends back from the days of Sheraton to the earliest times, and it is the representative styles which occurred during this long epoch that are illustrated. There are many fine examples in oak, especially of the Jacobean era. Among them may be noted an oak bench with spiral legs, and its back finely carved in four panels; a gate-legged table of the same period, with twisted legs, is also a good specimen of a somewhat rare variety; while a chest and stand of the period, its front patterned out in quaint panelling, and still bearing its original escutcheons, should not be passed. Of the William and Mary period

Current Art Notes

there are many representative pieces, and the gradual development of the style which prevailed in the reign of the Dutch monarch into that of Queen Anne can be fully traced in the numerous examples shown. There are some delightful Queen Anne combination bureaux and bookcases, and an especially fine Queen Anne chair—an especially comfortable one, with big seat, and arms well set back, on finely shaped cabriole legs. The Chippendale and Sheraton periods are also well illustrated, and there is a good display of old foreign examples.

It is good to find that the war is not materially affecting the art doings of the provinces. The larger exhibitions are being held much the same as usual, and though the unsettled condition of trade will naturally affect the purchasing power of patrons, it is to be hoped that they will curtail their usual expenditure as little as possible. Art to-day is one of the chief handmaids of commerce. If our artists are left destitute of support during the war, and so discouraged and driven to other occupations, England will be deprived of one of the chief assets in the campaign for commercial supremacy she is now initiating.

As usual, one of the principal exhibitions in the North is that of the Royal Glasgow Institute of Fine Arts.

The Royal Glasgow Institute

Following the custom of former years, a large number of loan exhibits have been included in the display. Among these are many of the beautiful pieces of sculpture by Belgian artists which formed such an important feature at the recent exhibition of the Royal Scottish Academy. It is gratifying to reflect that owing to these examples being on view in this country, instead of being in Belgium, they need not be exposed to the tender mercies of the military exponents of German culture. Other of the works received on loan include the large portrait by Johann Zoffany of *Mrs. Oswald of Auchencruive*, the wife of the English plenipotentiary, who, with Benjamin Franklin, signed the preliminaries of peace with America at Paris in 1782. This lady was the subject of one of Burns's bitterest satires, in which he describes her as a withered beldam, "noosing with care a bursting purse" in "hands that took but never gave," charges which appear to have had but little justification. Zoffany's portrait, which is full length, shows her seated in a contemplative attitude beneath a large tree. He gives a very agreeable idea of his subject, and manages his flesh-tones and draperies—the principal feature of the latter being a quaint blue silk gown—with great skill. Other works in the loan section include two small but fine figure subjects by J. S. Chardin, belonging to the University of Glasgow; Herkomer's *Last Muster*, lent by Lady Quilter; and examples by W. Dyce, R.A.; John F. Lewis, R.A.; B. J. Blommers; J. Maris; J. M. Swan, R.A.; and other British and Continental artists.

Among the works from the last exhibition at the Royal Academy are Mr. George Henry's *Autumn*, Mr. J. J. Shannon's *Portrait of Mrs. Clarke*, Mr. Maurice Greiffenhagen's *Women by the Lake* (one of the works

purchased on account of the Chantrey bequest), Mr. Napier Hemy's *A Wet Sheet and a Flowing Sail*, Mr. David Murray's *Work-a-day Venice*, Mr. Arnesby Brown's *Dawn*, and the *Portrait of Lord Roberts* by Mr. Philip Laszlo, and that of the *Princess Patricia* by Mr. John Lavery. Artists belonging to the Scottish Academy are well represented, the portraits being an especially strong feature. One of the most striking is that of *Miss Maud Reid*, by David Alison, a somewhat startling effect in rose, black, and silver. Mr. Fiddes Watts contributes dignified likenesses of Principal Lindsay and Dr. Hedderwick, and Sir James Guthrie is represented by portraits of Principal Sir William Turner and Mr. Stoddart Walker. Other artists to the fore include Messrs. R. Gemmel Hutchinson, George Smith, Herbert Gunn, Hugh Munro, James Patterson, G. Ogilvy Read, and F. C. B. Cadell. An interesting feature of the exhibition is an adequately representative display of works by the four recently deceased Scotsmen, Messrs. J. E. Christie, R. M. G. Coventry, Tom McEwan, and John Terris.

THE Liverpool Autumn Exhibition is generally ranked as the most important of its kind in the provinces, and

The Liverpool Autumn Exhibition

this year, though one of the leading features arranged for it—a section devoted to modern German art—had to be dispensed with on account of the war, it may still be said to maintain its pre-eminence. Special sections included a room entirely devoted to the work of Mr. Arthur Hacker, R.A., and others to modern miniatures, etchings, pottery, and art craftsmanship. Naturally the majority of the principal pictures have been seen earlier in the season at London, this rule holding good even as regards much of the work contributed by local artists; but whereas in the metropolis the pictures are scattered about in different exhibitions, at Liverpool a representative epitome of the work of all the different schools is brought together under the same roof. Perhaps the strongest feature of the exhibition is the display of portraits. It includes a replica of Sir Luke Fildes' full-length state portrait of the King, painted for the Liverpool Corporation; Mr. John Lavery's *Earl of Derby*; Mr. William Orpen's *Archbishop of Liverpool*; Mr. Arthur Bouchier, by the late Sir Hubert von Herkomer; Mrs. Laura Knight's likeness of herself; Mr. C. H. Shannon's *Miss Miriam Levy*, and a portrait of himself in company with Mr. Ricketts, by M. J. Emile Blanche; Mr. G. Hall Neale's *Lord Mayor of Liverpool*; Mr. James Patterson's *Mr. J. M. Synge*; Mr. Frank Salisbury's *Sir William Richmond*; Mr. Harold Knight's *Molly*; Mr. Spencer Watson's *Hilda and the Baby*; Mr. Arthur Hacker's portrait of his mother; Mr. R. E. Morrison's *Sir Charles Petrie and Alderman J. T. Thompson*; Mr. W. Llewellyn's *Mrs. A. F. Pearson*; and, what is of great topical interest at the moment, the *Portrait of Sir John French*, by Mr. J. St. Hellier Lander.

Mr. Cadogan Cowper's Chantrey picture—*Lucretia Borgia reigns in the Vatican*—occupies one of the positions of honour. Mr. W. Hughes Stanton is represented by his *Afterglow, Poole Harbour*; Mr. Julius

Olsson by his *Sea and Sunset Glow*; and Mr. John Lavery by his *In Morocco*, which has been purchased for the Melbourne Art Gallery. Other important works include Mr. Gemmel Hutchinson's *Caller Herrin*; Mr. Joseph Farquharson's *Falls of Few*; Mr. James Patterson's *Coming Storm. Touraine*; Mr. R. Anning Bell's *Marriage at Cana*; Mr. C. Napier Hemy's *River Barge*; a couple of landscapes by the late Sir Alfred East; Mr. Emile Fuchs' marble, *In Maiden Meditation*; and representative examples by Messrs. A. E. Brockbank, George Cockram, Hamilton Hay, and Thomas Huson.

THE annual exhibition of the Royal West of England Academy is being held on a somewhat restricted scale this year on account of the war. The alteration is not wholly to be regretted, for owing to fewer works being accepted, the general standard is higher, and the pictures are seen to better advantage owing to there being a proportionately larger space available for their display. A work possessing great local interest is the portrait of the Lord Mayor of Bristol, Mr. Alderman John Swaish, painted by his son, Mr. F. George Swaish; an almost unique example of a mayor in office sitting to his son. The artist has cleverly managed to introduce the whole of the chief magistrate's insignia of office and the city arms, while at the same time making a dignified, intimate, and well-characterised likeness of his subject. Another canvas of local interest is the portrait of Dr. Forrest Browne, the late Bishop of Bristol, by Mr. A. S. Cope, R.A. Many of the chief works from the London exhibitions have found their way to the Western metropolis. These include the *Pas de Calais, France*, by Mr. W. Hughes Stanton, A.R.A.; *The Silver Strand* of Mr. Julius Olsson, A.R.A.; Mr. Arthur Hacker's *During the Ballet, Alhambra*; Mr. Tom Mostyn's *In Strife*; Mr. John Lavery's *Girls in Sunlight*; Mr. J. S. Lamorna Birch's *With Alders Fringed*; Mr. W. Llewellyn's portrait of his daughter; and works by Messrs. Alfred Parsons, R.A., Adrian Stokes, A.R.A., and William Strang, R.A.

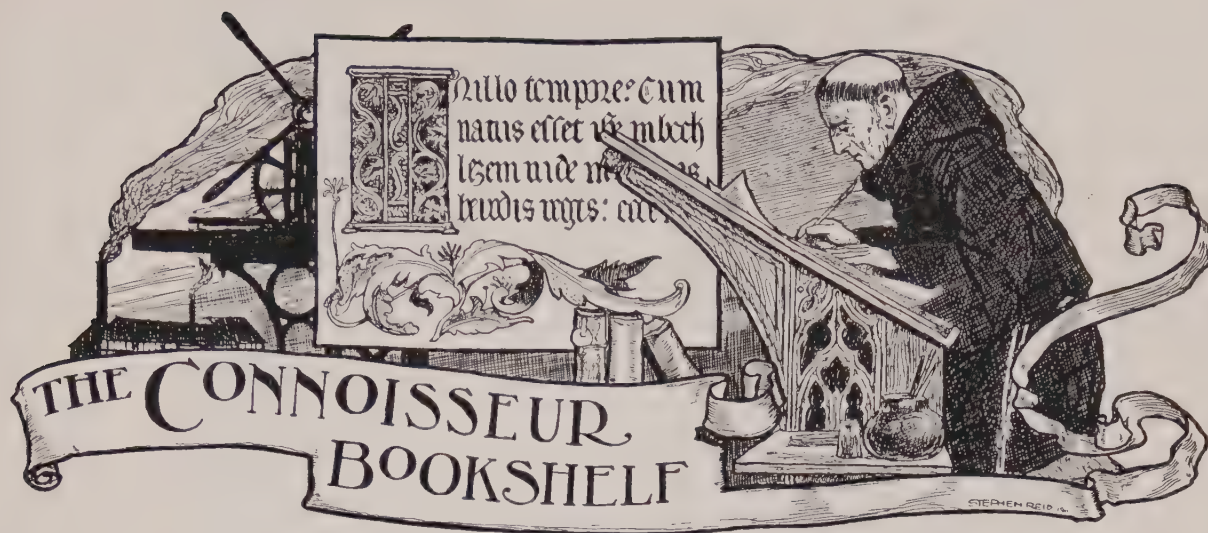
THOUGH Hull, of all large cities in England, is most exposed to the chances of a German raid and possible bombardment, the Corporation have wisely not allowed this remote contingency to interfere with their annual autumn exhibition. The display is fully attractive as usual, and contains several of the leading pictures from this year's Royal Academy. Of local interest is Mr. W. Orpen's portrait of *Miss Muriel Wilson*, whose family is closely connected with the Yorkshire port; Mr. Harold Speed's *The Dreamer*; Mrs. Laura Knight's *Boys Bathing*; Mr. C. Napier Hemy's *Riverside at Limehouse*; Mr. Howard Somerville's *Spanish Dancer*; *Fire*, by the Hon. John Collier; and works by Messrs. W. R. S. Stott, T. C. Dugdale, Frank Spenlove-Spenlove, Walter Langley, Arnesby Brown, R. Gwelo Goodman, and O. Wynne Apperley are among the other attractions. Perhaps the picture which monopolises the most attention, however, is Mr. Oswald Moser's *And they laughed Him to scorn*, a reverent yet dramatic picture representing Christ in the house of the

ruler of the synagogue. It was exhibited in the Paris Salon this year, and now occupies the principal place of honour in the exhibition. Well drawn and arranged, it interests the spectator by reason of its artistry, as well as by its religious feeling.

THE death under tragic circumstances of Mr. Henry Silkstone Hopwood, A.R.W.S., will be a matter of great regret to the many admirers of his broad and manly art. Though closely connected with the Scots school of artists, Mr. Hopwood was in reality an Englishman, being born at Leicester fifty-four years ago. Like so many of the artists of his period, who went abroad for their tuition, he studied at Julian's, in Paris, under Bouguereau and Ferrier. His work, when he definitely adopted a style of his own, showed little trace of these artists' influence, and he appears to have owed more to Arthur Melville, though he never went so far in the direction of impressionism as that artist. He was almost wholly a water-colour painter; his technique was broad and virile, and his works were distinguished for their atmospheric quality, strong though restrained colour, and sincerity of feeling. He painted largely in Tangiers and Venice. One of his drawings, entitled *Industry*, representing the interior of a fisherman's cottage, was purchased under the terms of the Chantrey bequest in 1894, and now hangs in the National Gallery of British Art. For the last few years Mr. Hopwood was in ill-health, and suffered greatly from insomnia. He was found dead in his studio, 4, Belford Road, Edinburgh, on Saturday, September 26th, with, it is stated, a revolver with an empty chamber in his hand.

THE ninth annual exhibition of the Bradford Arts Club fell somewhat below its usual standard, both in numbers and quality, the older members being generally represented by unimportant examples. Mr. W. Rothenstein contributed several effective pencil drawings, Mr. Ernest Sichel a couple of slight but suggestive pastel landscapes, and Mr. W. A. Stewart some water-colour drawings of Palestine, marked by more than topographical interest. Some studies of lions and tigers, by Miss Goyder, showed sympathetic insight and anatomical knowledge, while other good work was contributed by Mr. W. Shackleton and the Misses M. Healy and L. Moser.

ONE of the most striking of the new publications called forth by the war is Mr. L. Raven Hill's *In the Cause of Humanity*, issued by the Autotype Fine Art Company (74, New Oxford Street). With much graphic power the artist has symbolised the contest between Germany and the Allies by showing a woman and child surrounded by figures, symbolising the various protecting countries, who are beating off a fierce attack of the German eagles. Other fine plates published by the same firm include reproductions of *Napoleon's last Inspection of his Army*, from Mr. J. P. Beadle's Royal Academy picture; *Silent Woods*, after Sir E. A. Waterlow, R.A.; and Mr. Byam Shaw's highly original design for the *New Act Drop at the London Coliseum*.



THE wheel of fate is constantly putting us into similar situations as those experienced by our forefathers. The great events which are making English history to-day have had their prototypes, not once, but many times; and it requires no diligent student of European history to see the similarity of the German emperor's ambitions with those of Philip IV. of Spain, Napoleon, and Louis XIV. The resemblance between the position

"The History of England," by Lord Macaulay
 Edited by Charles Harding Firth, M.A.
 In six volumes (Macmillan & Co.)
 Each volume 10s. 6d. net)

which Louis XIV. held towards the end of the seventeenth century and that of the Kaiser to-day is singularly striking. Both monarchs ascended thrones which had been rendered great, not by their own exertions, but by those of their predecessors. The general description of the France of that day could almost be repeated word for word for that of modern Germany. With the exception of Russia, it had the largest population of any country in Europe. It was inhabited by a brave, active, and ingenious people. Its army was the largest in the world, the best disciplined, and the most carefully prepared for war, and it carried with it the prestige of a succession of victorious campaigns. Her navy was the second in the world, and had been built with the idea of wresting the sovereignty of the seas from England. So formidable were the power and resources of France that no single nation could hope to wage war against her with any chance of a successful issue. If the likeness of seventeenth-century France to modern Germany is striking, some of the most striking traits of the characters of the monarchs of the two countries are not dissimilar. The energy, industry, and power

of keeping himself prominently before the eye which are shown by the Kaiser, are paralleled by similar qualities in Louis XIV. One can complete the parallel by quoting Macaulay's description of some of the less pleasing traits of the *Grand Monarque*. The historian tells us "he broke through the most sacred ties of public faith without scruple or shame, whenever they interfered with his interest, or what he called his glory. His perfidy and violence, however, excited less enmity than the insolence with which he constantly reminded his neighbours of his own greatness and of their littleness."

One has quoted Macaulay because the parallel which has been suggested by the writer occurred to him when glancing over the new edition of this famous history, which, edited by Mr. Charles Harding Firth, M.A., is now being issued by Messrs. Macmillan & Co. Printed in bold, clear type, profusely illustrated, and bound in volumes neither too large to be held in the hand nor so small as to look insignificant on the shelves of a library, it offers an agreeable medium for renewing an old acquaintance with this popular classic.

Macaulay's views are often coloured by political bias, but in his power of bringing facts together and presenting them in a vivid, picturesque and easy manner he hardly knows an equal. It has been said that his history is more interesting than a novel. One, indeed, might regard it as one, with William III. and Louis XIV. occupying the rôles of hero and villain. The book all through turns on their contest, the one endeavouring to preserve the liberties of Europe which the other sought to bring under his sway, and each striving to draw all the neutral countries in Europe in alliance with him. In many instances the position of things was almost analogous



ANNE, COUNTESS OF SUNDERLAND FROM THE PAINTING BY SIR PETER LELY AT HAMPTON COURT
MACAULAY'S "HISTORY OF ENGLAND" (MACMILLAN AND CO.)

to what is happening to-day. The Duke of Savoy, whose dominions have now extended to the kingdom of Italy, was gravitating between the rival confederacies, and joined them both in turn. Louis sought the alliance of the Sultan of Turkey as the Kaiser is doing to-day. The devastation of the Palatine, formerly held up by historians as the most atrocious deed in modern military warfare, is now paralleled by the devastation of northern France and Belgium. Many other instances could be afforded, but the reader will, no doubt, be able to recall them himself.

The pleasure to be derived from Messrs. Macmillan's edition is much enhanced by the numerous plates which illustrate it. These are practically all taken from contemporary pictures, prints, broad-sheets and maps, and materially embellish and elucidate the text. Among the most interesting are the portraits of the

personages who figure in the history, many of which are well reproduced in colour. One of those in black-and-white is of Frederick William, Elector of Brandenburg, whom it is interesting to recall was the first of his line to assume the title of King of Prussia.

THE theory of art is a theme that has occupied the attention of many of the world's greatest philosophers, and has aroused as much controversy in its discussion as the theories of religion and ethics. To enunciate a theory which shall satisfy all the conflicting ideals of the human race is a manifest impossibility, but something may be done by assimilating the congruous points in contending theories and constructing from them a basis for a general agreement which may



FREDERICK WILLIAM, ELECTOR OF BRANDENBURG FROM A MEZZOTINT BY J. GOLE
MACAULAY'S "HISTORY OF ENGLAND" (MACMILLAN AND CO.)

aid æsthetic students to approach the subject from a common standpoint. Mr. E. F. Carritt has written his *Theory of Beauty* on these lines. He offers a theory of the cause of pleasure in poetry, art, and nature, supported by a review of the chief authorities, ancient and modern, such as Plato, Aristotle, Kant, Coleridge, Hegel, Schopenhauer, and Tolstoy; and whether or not the reader agrees with the criticisms and suggestions advanced by the author, a perusal of the work cannot fail to make him better acquainted with the philosophy of æsthetics. This, perhaps, is

a more important matter than is generally realised, for while one agrees with the author in his statement "that from musical, pictorial, or poetic imagination to good or bad conduct, manners, and mathematics no inference is possible," there is hardly any doubt but what the æsthetic ideals of a nation not only reflect its standard of ethics, but also largely influence it. Thus one might deduce the brutal exercise of force which forms the basis of Germany's foreign and military policies as a natural sequel to the exaltation of strength rather than refinement, which is shown in



THE PRINCE OF GREAT BRITAIN FROM A MEZZOTINT BY J. SMITH, AFTER A PAINTING BY SIR G. KNELLER
MACAULAY'S "HISTORY OF ENGLAND" (MACMILLAN AND CO.)

its modern art and literature. Mr. Carritt sums up his theories in the statement "that in the history of æsthetics we may discover a growing consensus

of emphasis on the doctrine that all beauty is the expression of what may be generally called emotion, and that all such expression is beautiful."





Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Books.

"Berain's Ornaments."—A8,813 (Pau).—The value of this work depends upon the number of plates. The Trentham Hall copy, which possessed the complete set of 133 plates, realised £76.

Aldine.—A8,821 (Redhill).—Your edition of the *Odyssey* is one issued by the Aldine Press in 1524. Three editions of Homer's works were produced by Aldus, each in two volumes, in 1504, 1517, and 1524. The latter, complete, is worth a few pounds. The works of this Press, however, have steadily depreciated in the last fifty years.

"Oriental Field Sports," by Capt. Thos. Williamson, 1808.—A8,859 (Bridgwater).—The value of your book depends largely upon the condition, and, if perfect, it can easily be disposed of. We should prefer to see the book before appraising a definite value, but may roughly estimate your copy as being worth £3 or £4.

"Master Humphrey's Clock," etc.—A8,968 (West Kensington).—Your copy of *Master Humphrey's Clock*, 1840, is worth about 30s.; whilst the same value applies to *Valentine Vox*, so far as we can judge from your description.

Coins.

Chinese "Cash."—A8,111 (Portsmouth).—The ordinary Chinese *Cash* bears on its obverse the name of the Emperor during whose reign it was struck, and on the reverse, an inscription shewing that the coin was issued under the auspices of the Board of Revenue or Works. These coins are circular,

pierced in the centre with a square hole for suspension, and are made of copper or brass. Their value is a few pence each.

Coin.—A8,595 (R.N.).—Your coin is a common Italian variety of little value.

Spanish Scudo.—A8,613 (Otley).—Your gold coin is a Scudo of Ferdinand and Isabella of Castile, 1474 to 1504, and the value is £1.

Engravings and Etchings.

"The Silks and Satins of the Turf," by Summers, after Herring.—A8,348 (Knareborough).—Your print of the above denomination is by no means rare, and the saleable value would certainly not exceed £2 2s.

"The Seasons," by Freeman and Stadler, after Buck.—A8,852 (Falmouth).—If your set of four engravings, after Buck, consists of fine original examples, it would quite possibly realise from £30 to £40.

Engravings after Ostade, by Janinet.—A8,867 (San Sebastian).—Your prints by Janinet, after Ostade, are among the least sought after works by this famous engraver, and in consequence they would be unlikely to fetch more than from £1 to 25s., although at the present time you would experience considerable difficulty in realising even this amount.

Bartolozzi Engravings, etc.—A8,868 (Tunstall).—The value of the prints you mention, *A Bacchante*, after Greuze; *Affection*; and *The Happy Cottagers*, by W. Ward, is seriously

affected by their condition, and though all three, when fine original impressions, are desirable from the collector's standpoint, we doubt whether the value of any of those in your possession would exceed £2 or £3 each.

Guido Reni's "Aurora."—A8,914 (Newbury).—Your assumption that your copy of this print is of small value is correct. The only state for which there is any special demand is the proof before letters.

"The Meet."—A8,935 (Wallasey).—If in good condition, the value of your colour-print, *The Meet*, after Herring, senr., would not exceed 25s. to 30s.

Engravings by Scott.—A8,959 (Sedbergh).—The engravings by E. Scott, 1804, *Boys Robbing Orchard*, *Boys Bathing*, *Boys Sketching*, and *The Angry Farmer*, are worth, in black, £8 each; in brown, £12 ros.; and in colours, from £20 to £40, according to the quality of the impression.

"Epsom, 1836," by Chas. Hunt, etc.—A8,961 (Abergavenny).—These old sporting prints are in good demand, but genuine examples are very rare. If fine, the Epsom set would be worth from £30 to £35; and *The First Steeplechase on Record*, by Alken, about £20 to £25.

"African Hospitality," by J. R. Smith, after G. Morland, etc.—A8,975 (Wolverhampton).—So far as can be judged from your descriptions, the values of your engravings are as follows, always assuming them to be genuine old impressions: *African Hospitality*, as above, mezzotint in black, margin clipped, value about £4; *Interior of a Cottage* and *The Little Collager*, by C. Turner, after Gainsborough, in colour, £120 to £130 the pair; *Children throwing Snowballs*, by Ward, after Paye, in black, about £10; colour-print of *Sophia Western*, by J. R. Smith, after Hoppner, from £15 to £20; *The Vicar of the Parish receiving his Tithes* and *The Curate of the Parish returned from duty*, by Burke, after Singleton, in brown, about £16 the pair; *Attention* and *Inattention*, by Knight, after de Kostar, in black, from £12 to £15. It must be understood that the above, and indeed all the values given in these pages, are those which apply to normal conditions of the market, as the exact difference caused by the war cannot yet be gauged with exactitude.

Removing Damp Stains from Vellum.—A8,999 (Southampton).—If the damp spots have not taken a firm hold on the material, the part affected may first of all be touched with a slight wash of spirits of wine, and, when dry, with a weak solution of oxalic acid. You describe your etchings as being on vellum, but in all probability they are on "vellum paper," which is quite a different substance. In any case, however, you might try the remedy suggested, taking care to operate first of all on some fox mark in the margin. Benzine applied with a sponge will remove almost all marks from vellum, but should not be used in the case of vellum paper.

"Feeding the Pigs," and others, after Morland.—A9,020 (Wrexham).—The value of your coloured prints by Smith and Ward depends upon the "state," and whether they are printed in colours or painted over. They might fetch anything from £5 or £6 each to as much as £30 or £40 each.

"Lady Elizabeth Lee," by E. Fisher, after Sir J. Reynolds.—A9,022 (Edinburgh).—If a genuine old impression printed in colours, your engraving would probably realise from £15 to £20. The subject, however, has been frequently reproduced.

"Sapho," by T. Cheesman, etc.—A9,025 (Paddington).—The value of your prints depends upon whether they are in colours. If so, they should fetch £5 or £6 each, but if in brown, they are not worth more than £2 apiece.

"A Conversation," by J. R. Smith, after G. Morland, etc.—A9,029 (Hipperholme).—This is not one of Morland's best subjects. A fine old coloured mezzotint would fetch from £20 to £30, according to quality. **"The Elopement," by Smith, after Morland.**—This is one of the "Laetitia" series. We cannot say, however, whether it is genuine without seeing it. A good original impression in brown is worth from about £10 to £12, and in colours about £20 to £30.

"Delia in Town" and "Delia in the Country," by J. R. Smith, after G. Morland.—A9,030 (Nunhead).—It is impossible to value your coloured prints without an inspection. If they are fine old impressions, they might realise as much as £200 under the hammer; but there are many facsimile reproductions about which are almost worthless.

Engravings after Morland.—A9,034 (London, E.).—*The Sportsman's Return*, by W. Ward, and *The Country Butcher*, by T. Gosse, both after Morland, when fine impressions, printed in colours, with good margins and in excellent condition, are worth from £40 to £50; but copies in this perfect state are very rare. Inferior impressions in black and hand-coloured can be purchased for £2 or £3.

Engravings by W. Ward, after Morland.—A9,036 (Eastbourne).—(1) A genuine impression of *Outside a Public House*, by W. Ward, after Morland, printed in colours, in really good condition, is worth from £60 to £100. (2) The pair of coloured engravings, *Fishermen* and *Smugglers*, by J. Ward, as described, are worth from £30 to £40, according to their condition. (3) *Interior of a Stable*, without the artist's name, if a print and cut down, is worth about £12; but if a proof, about £30. We are giving the valuations presuming that these are genuine old impressions and printed in colours. Of course, coloured prints are worth a much smaller figure.

Dürer Prints.—A9,039 (Honiton).—*Melancholia* and *The Knight and Death*, in fine condition, would be worth anything from £60 to £80.

Furniture.

Fifteenth-century Carved Oak Cupboard.—A8,800 (London, S.W.).—Judging from your description, the piece mentioned would be worth from 80 to 100 guineas to a private purchaser.

Chippendale Bookcase.—A8,809 (London, E.).—In a Chippendale bureau bookcase the plinth should certainly be of solid mahogany. The great cabinet-maker turned out from his factories only the finest quality of work, and a plinth such as you describe in alternative must have been added in after years. With regard to the frieze, the ornament should be carved out of the solid, and not *appliqué* work. We do not know any reason why it should be otherwise in a genuine piece.

Buhl Cabinet.—A8,814 (Wakefield).—Your photograph shows an ormolu-mounted Buhl or Boule cabinet, but assuming the year mentioned thereon, *i.e.*, 1784, to represent the date of manufacture, it is about one hundred years too late to be genuine. If this is correct, the value would not exceed 15 gns.

"Act of Parliament Clock."—A8,831 (Chertsey).—This term originated in Pitt's tax on watches, in consequence of which fewer were worn by the general public, for whose convenience legible clocks were erected in various public buildings.

Chairs.—A9,004 (Burnley).—Your chairs are of Chippendale design, and, so far as can be judged from the photograph, they would be worth from £3 to £5 each, if genuine and in good condition.

Objets d'Art, etc.

Shawls.—A8,691 (Riding Mill).—These are Paisley shawls in imitation of Cashmere, and are now quite out of fashion. They are still sold, however, but at small prices compared to the old rates. For ordinary use, one might get about £1 for the smaller specimen and £2 10s. for the larger. They are difficult to sell in the ordinary way, as they are not collectors' items. In July, at Sotheby's, two genuine Cashmere shawls were sold, one for £1 and the other for £1 2s.

Chinese Cloisonné Bowl.—A8,729 (Letchworth).—This is a piece of fine quality, but not of great age. The mark shews it to be of the Kien-long period (1736-1796). Value about £18.

Sword by Andrea Ferara.—A8,799 (Birmingham).—So far as we can judge from your description, you seem to have acquired an old Scottish sword of the eighteenth century. The value depends upon the kind of blade and hilt. There are many

Answers to Correspondents

different patterns of blade bearing the name Andrea Ferara, with numerous variations of orthography and methods of marking. No one knows exactly where or when this maker lived, but his swords enjoyed great popularity in Scotland, which was perhaps accentuated by the reference in Sir Walter Scott's *Waverley*.

Pewter Tappit-Hen.—A8,841 (Perth).—The details furnished are inadequate, but so far as can be judged from your diagram, the pewter jug is a plain specimen of no particular interest. It probably dates from the seventeenth century, but we should require further information before quoting a value.

Wine Glasses.—A8,904 (London, S.W.).—In every probability your two old wine glasses, engraved *The Coward Rewarded*, etc., are of some value, but it is essential for us to see them before appraising an actual sum.

Chessmen.—A8,938 (Port Elizabeth, S.A.).—You do not supply sufficient information about your set of ivory chessmen, so that we are in complete ignorance even as to its nationality. In any case, the age suggested, 300 years, seems rather unlikely. We do not think that the fact of the colours being green and white has much effect on the general interest of the set. Could you send a photo?

Pictures and Painters.

Holy Family, etc.—A8,670 (New Orleans, U.S.A.).—The painting of *The Virgin and Child with SS. Joseph and John the Baptist* would appear to be an old copy from a seventeenth-century work. The photograph is too small to judge from accurately, but there does not seem to be any very great merit either in handling or draughtsmanship. The other photo sent us is also too poor to admit of an exact opinion. This work evidently represents *Venus, Adonis and Cupid*, and would appear to be of eighteenth-century work. We regret that it is quite impossible to value the pictures from the data supplied.

Early Italian School.—A8,783 (Edinburgh).—Judging from the photograph sent to us, the painting represents the *Adoration of the Magi*. It is in the manner of the sixteenth century, and appears to be a very interesting picture. The value depends so much upon the quality of the brush-work, and also its condition, that we cannot appraise it at a definite sum without an inspection of the actual painting. If, however, as it appears to be, it is a work of some merit, and in a fair state of preservation, it should be worth from £15 to £20.

Paintings by Wilhelm Melby.—A8,929 (Leith).—Wilhelm Melby was a London painter of sea-pieces, and exhibited at the Royal Academy and elsewhere from 1853 to 1868,

the total number of his exhibited works being thirty-five. We should require to see the paintings attributed to him in your possession before appraising a value.

Oil Painting attributed to Rubens.—A8,937 (Sheffield).—So far as can be ascertained from the photo sent us, the subject of your painting represents *Venus and Mars playing Chess*. We do not see, however, the least likelihood that it is the work of Rubens, and should judge it to be an indifferent production of the eighteenth century. It is not possible for us to appraise an exact value from the data in hand, but if put up to auction the amount realised would be unlikely to exceed £5.

"Pot-boiler," meaning of the term.—A8,940 (Hampstead).—This term is applied by artists and others to paintings hurriedly produced with the intention of presenting a pleasing effect, but possessing no great attempt at technical perfection. Such pictures are generally "stop-gaps," painted "to keep the pot boiling," to employ a colloquialism.

Pottery and Porcelain.

Höchst Vases.—A8,535 (Sheffield).—Your vases bear the mark of the Höchst factory, period about 1760-1794. If genuine, they should be worth between £75 and £80.

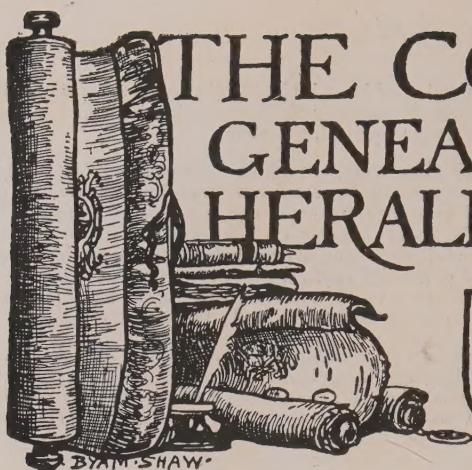
Bisque Derby Figure.—A8,576 (Gosforth).—The little figure you describe is worth about 30s. to £2. **Sèvres.**—If your Sèvres piece, bearing the mark of 1756, is genuine, its value is between £25 and £30, but such pieces often prove to be "faked."

Imari Vase.—A8,599 (Edgbaston).—Judging from the photograph sent us, your vase is a piece of seventeenth-century Imari ware, and would be of considerable value but for the damage it has sustained. In its present condition it is worth from £10 to £15.

Derby-Chelsea Figure.—A8,631 (Slough).—It is very difficult to express an opinion on your so-called Derby-Chelsea figure without an inspection. From the photograph, it has all the appearance of being a continental imitation, and the mark is unrecorded. The initials evidently stand for James Duesbury, whom you incorrectly style John Dewsbury. If it should prove to be a genuine old figure, the unique mark would make it worth about £25.

Lustre Dish.—A9,018 (New Orleans).—It is impossible to judge of the authenticity of this piece from a photograph only. It appears to be Spanish, and, if a genuine old piece, might realise £30, but as there are many modern reproductions on the market, we should require to make an examination of the dish. Modern specimens have only decorative value, say a pound or so.





THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

READERS OF THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

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When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

MELDRUM.—Sir John Meldrum, Kt., died at Scarborough, Yorks., and his will was proved 2nd June, 1647 (P.C.C. 125 Fines), by his nephew, Robert Meldrum. On 1st October, 1660, administration was granted to William Moorehead, the executor being dead; but this was revoked, and a new grant was made on 3rd December, 1660, to George Meldrum, a nephew.

SEDGWICK.—The following inscription to the memory of Lieutenant Harry Bingley Sedgwick, of the 5th Regiment of Foot, is to be found in Hackney Church, on the south side of the communion table:—

“This tribute of parental affection
is erected in remembrance of
Lieutenant Harry Bingley Sedgwick,
of the 5th Regiment of Foot,
only son of Harry Sedgwick, Esq., of Homerton,
whose ardent military career was suddenly terminated
on the 2nd June, 1811, by a cannon-shot from
the Castle of Badajos, in Spain,
while besieged by the British troops
under the command of the illustrious Wellington,
in the plenitude of youth, health, and spirits.
He was totally unconscious of his near approach to eternity
(being in the act of giving orders to his men
in one of the trenches),
when his country lost a gallant defender
at the early age of 23 years.”

This tablet is white, and the sculpture, urn, etc., is also white, on light blue marble. Above the inscription is a military representation, viz.: a large gun covered by two colours, with pikes, etc., and on the sarcophagus is a bas-relief representing the scene in the trenches.

MORAR.—The following arms were confirmed to Robert Morar by Sir Wm. Segar. Garter:—Erm. a fess bendy of ten or and az. Crest:—A lion's head erased erm., collared bendy or and az.

On the marriage of Robert Morar, of London, son of above, with Elizabeth, daughter of John West, of Mincing Lane, London, these arms were attested impaling those of his wife, viz.: Arg. a fess indented betw. three leopards' faces sa. Crest:—On a circlet, set with wheat-ears or, an eagle displ. gu.

SPECKART.—Abraham Speckart, of London, received a grant of arms in November, 1611, as follows:—Or, on a bend betw. two lions ramp. sa., three boars' heads couped of the first. Crest:—From a mural coronet or a demi lion ramp. sa., supporting in its paws a lance erect or, head arg.

ELLIOTT.—In a Chancery suit—Robert Arnold, alias Cowper, and others, *versus* John Pickman and Margaret, his wife, and others—is some valuable information about Robert Elliott, citizen and fishmonger, of London. The action concerns his estate—a wharf called Fresharffe in St. Botolph's, Billingsgate—which he purchased of Robert Honywood, of Charing, co. Kent, esquire, by indenture dated 1 December, 4 James I. In the answer it is stated that Robert Elliott had issue by several wives. The following pedigree is also given:—

Robert Elliott = Joane, relict and extrix.,
now deceased.

John Hall, = Margaret = John Pickman. died a captive in the dominions of the Turks or Moors.	Grace Elliott. = Mary, deceased. relict.
Married about five years since.	

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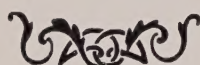
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